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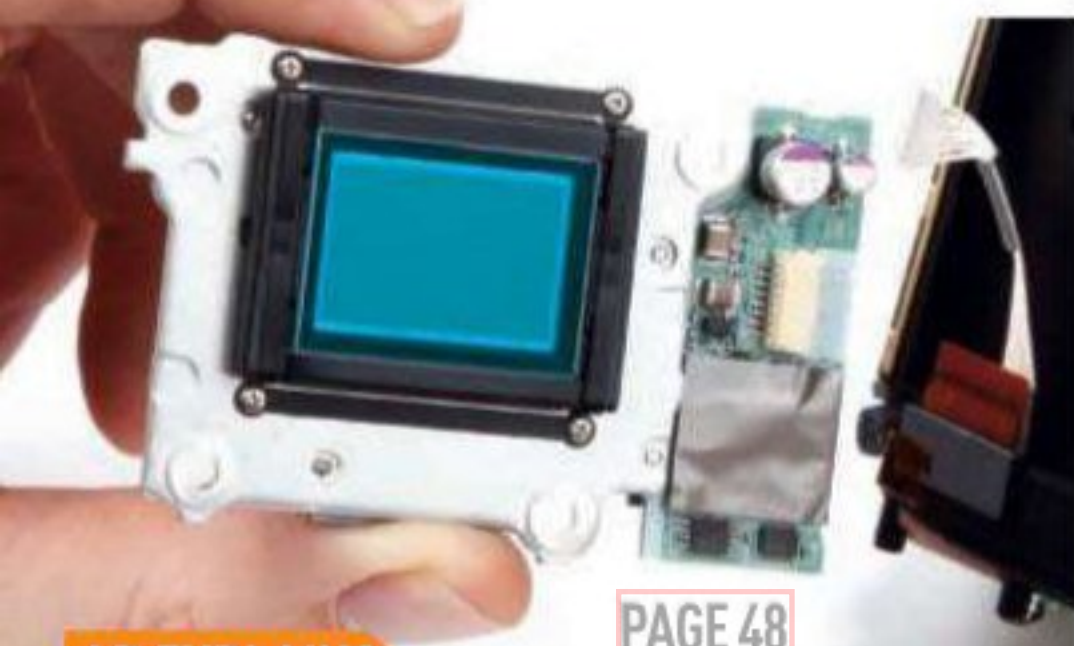
THE WORLD OF SPOOKS
IR HERO SIMON MARSDEN

Saturday 12 May 2012

amateur

Photographer

www.amateurphotographer.co.uk



PAGE 48

AP EXPLAINS

COULD YOU REALLY DO IT YOURSELF?

Converting a DSLR for IR

TECHNIQUE



PAGE 56

USING SOFTWARE FOR THAT IR EFFECT

Simple step-by-step guide
for a perfect infrared look



TECHNIQUE

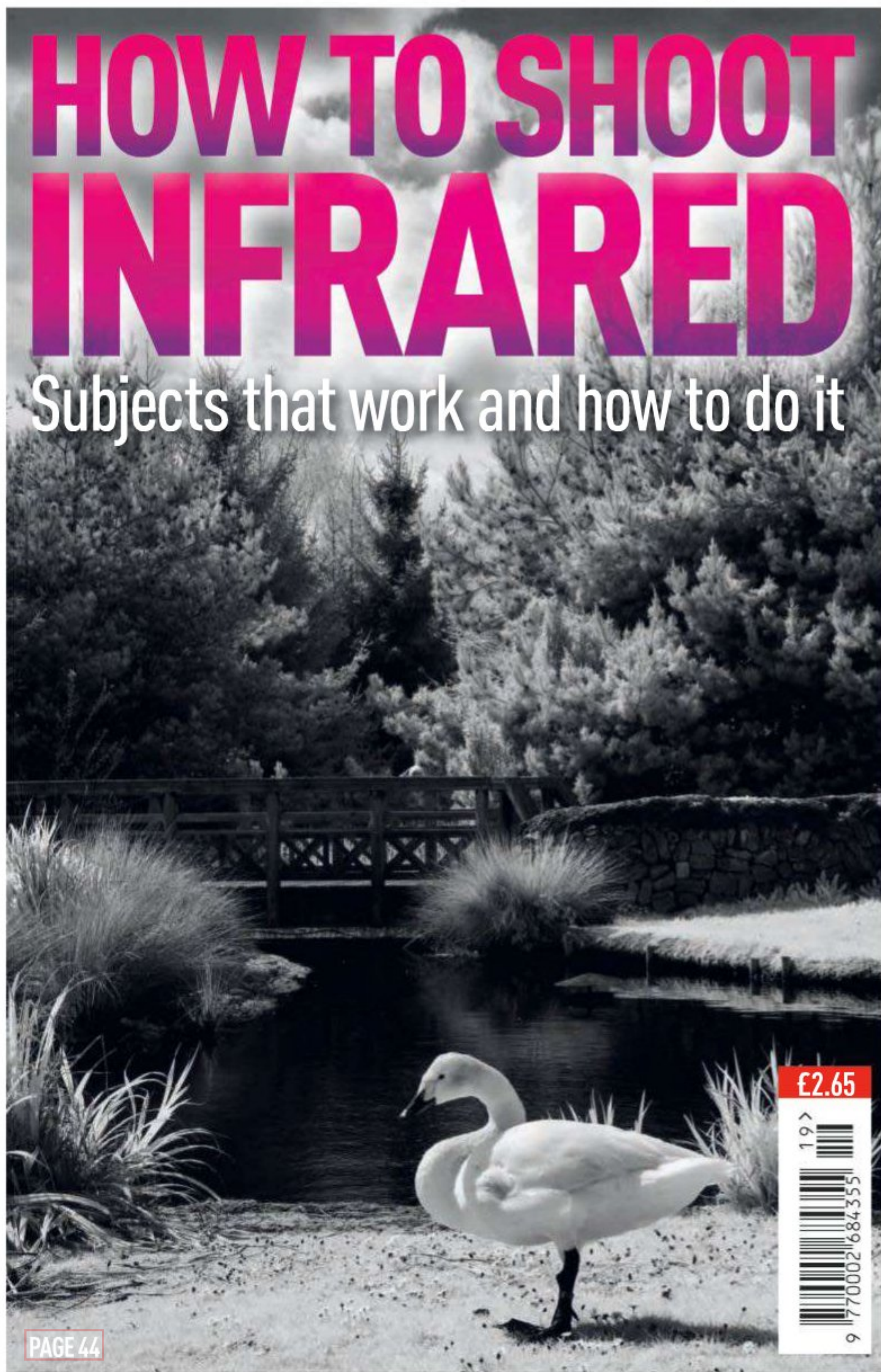
PAGE 19

STREET PHOTO CLASS

AP readers learn the art from
our newspaper professional

HOW TO SHOOT INFRARED

Subjects that work and how to do it



PAGE 44

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Amateur Photographer For everyone who loves photography

ONE OF the things I enjoy about photography is that it gives us the chance to show the people who look at our pictures something they haven't seen before. Photographers tend to look harder, and in more depth, than the run-of-the-mill human being. With our acute visual curiosity and a penchant for a new angle, we have the ability to surprise, amaze and reveal. The macro worker can parade a ladybird's toes, the landscaper the view from the hill when most are still asleep, and the street photographer the countless moments when shifting shapes come together in harmonious existence.

Infrared photography lends us another string, and allows us to record the light that no one can see.

Familiar objects and scenes are recognisable, but they glow in the sunshine like snow scenes, and sink into pits of black in the shade. It is our world through other-worldly eyes; an alien planet that looks like home.

When we lay on the pavement in the city we get a view few have experienced, but when we shoot in infrared it's a view no one can have. This is no fiction, because what we capture is there, but as with the spirits of those who came before us, to see takes a special kind of sensitivity.



Damien Demolder
Editor

NEWS, VIEWS & REVIEWS

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A compact camera is an affordable and ideal starting point for shooting infrared, as Tim Coleman in this guide to what's available

THE AP READERS' POLL

IN AP 14 APRIL WE ASKED...

What is the more important part of a picture to you?



YOU ANSWERED...

A The subject	57%
B Form, shapes and composition	43%

THIS WEEK WE ASK...

Have you ever shot infrared?

VOTE ONLINE www.amateurphotographer.co.uk

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Sir Simon Marsden used his haunting and atmospheric photographs to express his fascination for the supernatural. David Clark looks at his life and work



© THE MARSDEN ARCHIVE

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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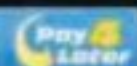


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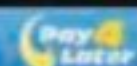


Kit 4 : X-Pro1 + 18mm + 35mm + 60mm Macro + Case + Samsung 16GB Class 10 Card



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Kit 5 : X-Pro1 + 18mm + Case + X-Pro 1 Grip + EF-X20 Flash + Extra Battery + Samsung 16GB Card



Our Price : £2374.00

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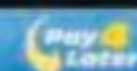


Kit 6 : X-Pro1 + 35mm + Case + X-Pro 1 Grip + EF-X20 Flash + Extra Battery + Samsung 16GB Card



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Rare £100,000 Nikon fisheye lens...
Giant optic dwarfs camera, [page 6](#)

Will Nikon move DSLR production out of disaster-hit Thailand?

NIKON MAY SHIFT DSLR PRODUCTION TO CHINA

NIKON is considering the transfer to China of staff who are skilled in assembling DSLRs, AP can confirm.

Nikon currently makes most of its DSLRs in Thailand, where production is understood to have recently returned to normal levels following last year's flooding.

At present, the firm does not manufacture any DSLRs in China. Higher-end Nikon DSLRs, including the D800 and D4, are made in Sendai, Japan.

Last year, Nikon was forced to shut down its production facilities in northern Japan following the earthquake and tsunami disaster.

Last month, Japanese photo industry newsletter *Pen News Weekly* stated that Nikon is 'now considering the transfer of DSLR assembly know-how to China from Thailand – dispatching experienced workers'.

Asked to comment on the report, a Nikon Japan spokesperson told AP: 'There



The D5100 is among the Nikon DSLRs made in Thailand

is always a possibility that Nikon could consider the transfer of DSLR assembly know-how as an option to explore for the future.'

Nikon has not made it clear whether or not this means DSLRs may be produced in China in the future. Nikon currently produces its Nikon 1 compact system cameras and

Coolpix models in China.

Speaking at February's CP+ trade show in Japan, Nikon's general manager for marketing, Nobuaki Sasagaki, appeared to rule out the possibility of splitting production of a particular DSLR across two plants in order to minimise a product line's vulnerability to natural disaster.

He told AP: 'We are working on ways to safeguard production from these problems in the future and, while having two factories with D800 production lines is possible, it would not be an effective way to operate.'

Earlier this year, the Thai prime minister got a chance to handle Nikon's flagship D4 DSLR on a visit to the firm's Sendai factory.

Yingluck Shinawatra was at the plant to 'encourage' workers from the flood-hit Nikon Thailand Co factory, who were in Japan 'to help alternative productions', according to a statement posted on Nikon's Tokyo-based website on 9 March.

Nikon declined to comment on whether this meant that the firm was poised to scale back DSLR operations in Thailand.

Nikon is understood to manufacture around 90% of all its DSLRs and 60% of its interchangeable lenses in Thailand.

SNAP SHOTS

● Viktor Johansson, a 24-year-old Swedish student, has won the inaugural Google Photography Prize. The competition is open to students from around the world, with the top prize being a trip to a destination of choice, accompanied by a professional photographer. Johansson beat 20,000 other entries from 146 countries. There were ten finalists, whose work will be on show at the Saatchi Gallery in London until 22 July.

Do you have a story?

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Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

NIKON IN D3200 PIXEL DEBATE

SOME Nikon engineers had doubts as to whether it would be wise to pack 24.2 million pixels into the sensor used in the entry-level, DX-format D3200 DSLR.

In an interview with AP, Akira Ezawa, manager of Nikon Japan's DSLR design division, said there were 'various opinions' among developers when asked about the choice of a 24.2-million-pixel sensor for the D3200 (see *News*, AP 5 May).

'Some said that 24 million pixels would be

OK. Others said that 24 million pixels is too much. But for cropping, more is better.'

He added: 'However, it required improvements to noise reduction or... the structure of the sensor...'

Ezawa explained that image quality at ISO 6400 is 'almost the same' as that on the D3100, despite the smaller pixels, although in 'very specific conditions' the quality of the D3100 is 'slightly better'. At ISO 200, 400 or 800 levels, he said there is no difference.

● Nikon has confirmed that the D700 is still being made, despite its omission from a press slide depicting the firm's current DSLR line-up



To keep up to date with all the latest photography news on the AP website, scan this symbol with a QR code reader on your mobile phone, iPad or iPod.

APNews

A week of photographic opportunity

PHOTODIARY

Wednesday 9 May

EXHIBITION The Monoists monochrome images (last day) at Centrespace Gallery, Bristol BS1 1EA. Tel: 0117 929 1234. Visit www.centrespacegallery.com.

EXHIBITION Out of Focus: Photography (photographic work by 38 artists), until 22 July at Saatchi Gallery, London SW3 4RY. Website: www.saatchi-gallery.co.uk.

Thursday 10 May

EXHIBITION Compulsion, by Alex Prager, until 26 May at Michael Hoppen Gallery, London SW3 3TD. Tel: 0207 352 3649. Visit www.michaelhoppengallery.com.

DON'T MISS Diamond Jubilee Pageant, Windsor Castle, Berkshire (no flash photography during performances), until 13 May. Tel: 01753 743 907. Visit www.diamond-jubilee-pageant.com.

Friday 11 May

EXHIBITION Larger than Life by Rene Burri, until 9 June at Atlas Gallery, London W1U 7NF. Tel: 0207 224 4192. Visit www.atlasgallery.com.

EXHIBITION Near and far: Landscape photographs by Per Bak Jensen (last day), at The 12 Star Gallery, London SW1P 3EU. Visit www.europe.org.uk/12star.



© RENE BURRI/MAGNUM PHOTOS, COURTESY ATLAS GALLERY

Saturday 12 May

DON'T MISS Nature photography walk, at Lesnes Abbey Wood, Bexley, south London. For details and prices, call 0207 274 9450, email john.c@myembrace.org or visit embraceworkshops.com. **DON'T MISS** Digital photography workshop (10am-4pm, price £75), at Kingston Lacy, Wimborne Minster, Dorset BH21 4EA. Tel: 07546 231 044. Visit www.nationaltrust.org.uk.

Sunday 13 May

EXHIBITION Celebrating the Life of The Yorkshire Princess, until 17 June at Harewood House, Leeds LS17 9LG. Tel: 0113 218 1010. Visit www.harewood.org.

EXHIBITION The Falklands, 1982, outdoor exhibition until July 2014 at IWM North, Manchester M17 1TZ. Tel: 0161 836 4000. Visit www.iwm.org.uk.



© GRANT JEFFREY

Monday 14 May

EXHIBITION Going By, Bygones by Grant Jeffrey, until 16 May at FifeSpace and FotoSpace Galleries, Rothes Halls, Glenrothes KY7 5NX. Call 01592 611 101. **EXHIBITION** Out of Time: Contemporary Palladium Prints, until 26 May at Apothecary Gallery CIC, London W6 8NH. Visit www.londonapothecary.co.uk.

Tuesday 15 May **LATEST AP ON SALE**

EXHIBITION Magnum 62, celebrates work of the agency's 62 members, until 19 May at Chris Beetles Fine Photographs, London W1B 4DE. Visit www.chrisbeetlesfinephotographs.com. **EXHIBITION** Low Pressure by Edward Hopley, until 26 May at Quaglinos restaurant, London SW1Y 6AJ. Tel: 0207 930 6767. Visit www.quaglinos-restaurant.co.uk.



© TOM WILKINSON

Rare lens goes on sale

MONSTER NIKON FISHEYE TURNS UP IN LONDON

A RARE £100,000 Nikon fisheye lens, said to be able to 'see behind itself' – and dwarfing any camera it is attached to – has gone on sale in London.

The Fisheye-Nikkor 6mm f/2.8 was credited as the world's most extreme wideangle lens to cover the 35mm format when it was unveiled at the Photokina trade show in Cologne, Germany, in 1970.

It weighs a whopping 5.2kg, is 171mm long and has a diameter of 236mm.

'We came across it several weeks ago,' said Gray Levett, co-founder of Nikon dealer Grays of Westminster, who told AP that he found it on a trip overseas.

One of only a few hundred produced, it was principally designed for scientific and industrial applications, and special effects when shooting portraits and architectural shots, for example.

The 12-elements-in-nine-groups optic delivers a picture angle of 220°.

CANON UNVEILS EOS-1D C FOR FILM-MAKERS

CANON has unveiled the EOS-1D C, expanding its line of interchangeable-lens Cinema EOS cameras.

Aimed at film, TV and 'high-resolution production industries', the EOS-1D C features an 18.1-million-pixel, full-frame CMOS imaging sensor and will cost £10,000 when it goes on sale in October.

It supports 4096x2160-pixel video recording and will capture still images at up to 12fps. This can be extended to 14fps with the mirror locked up and exposure and AF locked on the first frame, according to Canon.



SNAP SHOTS

● Olympus admits that it tried to see the manuscript of a book written by accounting-scandal whistleblower Michael Woodford, ahead of publication in Japan. A spokesperson for Olympus Tokyo told us: 'The main reason was to confirm if there was any need to request protection of confidential matters.' The book, called *Terminated*, was published last month. An English version about the scandal, to be called *Exposure*, is due for release later this year. Olympus said it will not be responding on the book's contents, because of ongoing legal action with Woodford.

● Rare images of the Beatles are to go on sale at auction on 19 May, reports *The Times*. The 20 shots were plucked from an album of Beatles photos captured by Peter Allchorne, who said he flouted a ban on photos of the band who were filming *A Hard Day's Night* in 1964. The photos go on sale at Omega Auctions in Stockport, Cheshire.



Do you have a story?

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Met issues apology to AP reader

AMATEUR PHOTOGRAPHER SCORES RIGHTS VICTORY



A LONDONER has won an apology from the Metropolitan Police after wrongly being prevented from taking pictures of two police vehicles that had crashed into each other.

The photographer had been taking pictures using a Canon PowerShot G12 digital compact after a collision between a police car and a police van in Sutton, Greater London, on 3 April. Officers in the vehicles had been responding to a local burglary and were not badly hurt.

The man, a retired geologist, was standing in a public road when an officer told him to stop taking pictures and leave the scene.

At the time, the road had been cordoned off to vehicles but police tape did not extend to adjacent pavements, allowing the public legitimate access.

'It was quite clear they didn't want publicity for what was basically a police error,' claimed the man, who preferred not to have his name published. 'I didn't interfere in any way with their operations. They shouldn't have stopped me taking pictures,' he told AP in an interview.

The photographer said that two other officers had not prevented him taking photos. And he had already seen someone capture pictures of the scene using a mobile phone.

'I am always courteous and I stood well



Two police cars collided while responding to a burglary in Sutton

back,' said the photographer, accusing one officer of adopting an 'aggressive' manner.

When he returned with a Nikon D5000, a DSLR, the same officer repeated the objections and was joined by another who said: 'I could seize your camera as part of evidence to be used in the crash investigation.'

Police did not ask the photographer to supply his details and no further action was

taken. Neither did the officers ask to see any digital images taken.

Realising the potential news value of his pictures, the photographer contacted local newspaper the *Sutton Guardian*, which ran one of his shots on the front page of the paper's 5 April edition.

A spokesman for the Metropolitan Police's Safer Sutton Partnership Service said the matter has been raised at 'superintendent level', after being alerted to the incident by AP.

He told AP: 'We will ensure that a message goes out to our officers. Aside from having regard to the privacy of people possibly injured in accidents, police should not be advising bystanders not to take photos.'

'Police have some restricted powers to request or seize photographs as evidence, or to investigate regarding offences under anti-terrorism legislation, but neither of these would have been appropriate on this occasion.'

'Our apologies to your reader if they were inconvenienced.'

Although the photographer feels officers overreacted when dealing with someone taking pictures in a public place, he does not plan to issue a formal complaint.

Officers from the Met's Traffic Command have been assigned to investigate the circumstances of the crash, according to the *Sutton Guardian*, which reported that officers involved sustained whiplash injuries.

NEW OLYMPUS DIRECTORS GET GREEN LIGHT

OLYMPUS shareholders approved the scandal-hit camera maker's choice of new chairman and president during a stormy meeting in Tokyo. At the EGM, Olympus shareholders also gave the green light to accounts that were revised in the wake of the £1.1 billion financial cover-up.

However, the Olympus board refused to comment on the sacking of its former CEO Michael Woodford, citing legal action he has launched against the firm over his dismissal.

This prompted an angry response from the whistleblower, who criticised Olympus for keeping two of its members – Kazuhiro Watanabe and Shinichi Nishigaki – as senior managers. Woodford has previously called for them to be replaced, claiming they knew about the improper accounting, but failed to act. Olympus maintains that the pair were not involved in the accounting scandal.

During the 20 April meeting, Woodford claimed that the board's refusal to tell



The Olympus board bows to shareholders at the Tokyo meeting, where whistleblower Michael Woodford protested from the floor

shareholders why he was fired means that courts could 'invalidate the meeting' – potentially leaving the company without a new management board.

Afterwards, Olympus Tokyo spokesperson Ayako Nagami told AP: 'In our opinion... the fact that we refrained from answering

a question because of the possible impact on an ongoing lawsuit does not immediately invalidate the resolutions passed at the extraordinary shareholders' meeting.'

Hiroyuki Sasa and Yasuyuki Kimoto were confirmed as the new Olympus president and chairman respectively.

1880

nothing vague in
VEGAS!

GEORGE HUGHES REPORTS FROM THE AMERICAN PHOTO MARKETING ASSOCIATION'S SHOW IN LAS VEGAS.

[illegible][illegible]

The AF permits ventilation of the room through a window in the hot room. Prater also indicates a simple air return that 35-50 ft/min (7.11-10.20 m/s) is required.

The shorter range of the two rooms, growing requirement for more space, and quality in a room which imparts a wide angle region and more uniform air flow, render the needs. An increase in the advantage of the 35-50 ft/min is the factor in a very close fit.

Electronics are also used in the room, and the room is a very close fit.



The changes are studied in the model where a set of LED's (that, in an experiment, would be connected to a laser) replaced the surface-mounted diodes. A slight increase in the diode resistance ratio has on the electronic system.

Electronic hand tools having the same Stefan number would point out that there was interest in the digital world. But it and it goes. The use of the built-in "computer" in the hand tool required a stop, and the digital world took off. The machine industry was

● Photographers from the legendary agency Magnum Photos are documenting the US city of Rochester, home of Eastman Kodak. UK photographer Martin Parr is among ten Magnum members who have pledged to create a collective portrait of the city, reports the local newspaper, the *Democrat and Chronicle*. Earlier this year Kodak filed for bankruptcy protection, and plans to phase out camera production. It is not clear whether the Magnum project is linked to this development.

● A Manhattan art collector is suing a US magazine for \$300,000 after a 2,630-year-old sculpture was smashed during a photoshoot at her home. Corice Amran is taking action against the monthly magazine *Art+Auction* after alleging that one of its photographers tried to move the 4ft high Nigerian Nok figurine, without permission, and then dropped it.

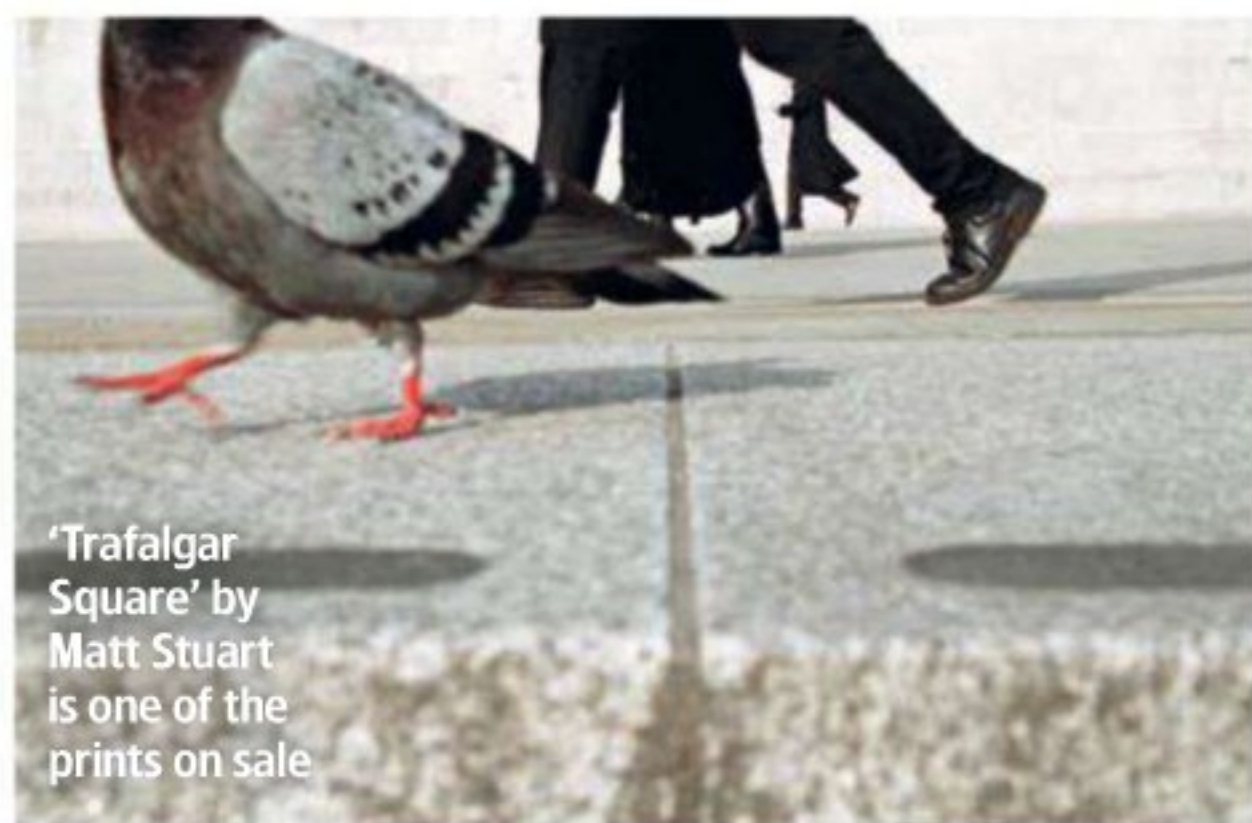
STREET photographers have joined forces to raise cash for PhotoVoice, a charity that highlights social issues through photography.

Among those taking part is Nick Turpin, who said: 'The whole street photography community seems to have got behind this initiative and the quality of work is staggering.'

PhotoVoice director Kevin McCullough added: 'We've been overwhelmed by the generosity of the street-photography community. They

The charity, which was set up in 1999, said in a statement: 'Street photography has been enjoying an extraordinary renaissance in the past few years with a raft of dedicated publications, festivals, magazines and exhibitions.'

More than 350 images from the Street Collection went on sale for £100 each.



'Trafalgar Square' by Matt Stuart is one of the prints on sale

SONY has confirmed plans to cut 10,000 jobs worldwide, and released details of moves to boost its imaging division as one of its three 'core businesses' (see *News AP* 21 April).

The firm said it intends to shift resources to growth areas and restructure its headquarters, subsidiaries and sales company organisations.

'As a result of these measures, Sony estimates that the headcount across the entire Sony Group will be reduced by approximately 10,000 in FY12,' the company said in a statement, confirming press reports in Japan.

Alongside its Mobile and Game divisions, Sony sees Digital Imaging as key to growth.

'Sony will target total sales of 1.5 trillion yen and double-digit

operating income margin from consumer, professional and image sensor businesses by FY14,' the firm added.

'Sony is reinforcing its development of image sensors, signal-processing technologies, lenses and other key digital imaging technologies...'

The company explained that interchangeable-lens digital cameras is one of the areas it plans to focus on over the next few years, in order to strengthen the corporation's overall product line-up.

Sony also wants to bolster its security and medical imaging segments.

Medical equipment giant Olympus, currently under investigation over a huge accounting fraud, recently confirmed that Sony has proposed striking a tie-up.

Club news from around the country

BURNHAM-ON-SEA CAMERA CLUB

Members recently showcased their latest work as part of the club's fourth annual exhibition, reports Burnham-on-sea.com. The club meets on Tuesdays (7-9pm) at Burnham Area Youth Centre, Cassis Close, Burnham-on-Sea, Somerset TA8 1NN. Visit www.boscc.org.uk.

SEAFORD PHOTOGRAPHIC SOCIETY

Gary Carter was named winner of the society's Landscape Print Competition, reports the *Sussex Express*, while George Chadwick took honours in the Nature Print Competition. Members meet at 7.45pm on Fridays (the current season ends on 25 May). Visit www.seafordphotosoc.co.uk for more details.



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Constantly imitated yet still unrivalled, the Manfrotto 055 tripod series offers an unparalleled combination of size, weight and stability. Consisting of seven professional standard tripods – three aluminium and four carbon fibre – the Manfrotto 055 tripod series has long set the standard of professional photographers.

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Q90° System –
Ideal for macro photography



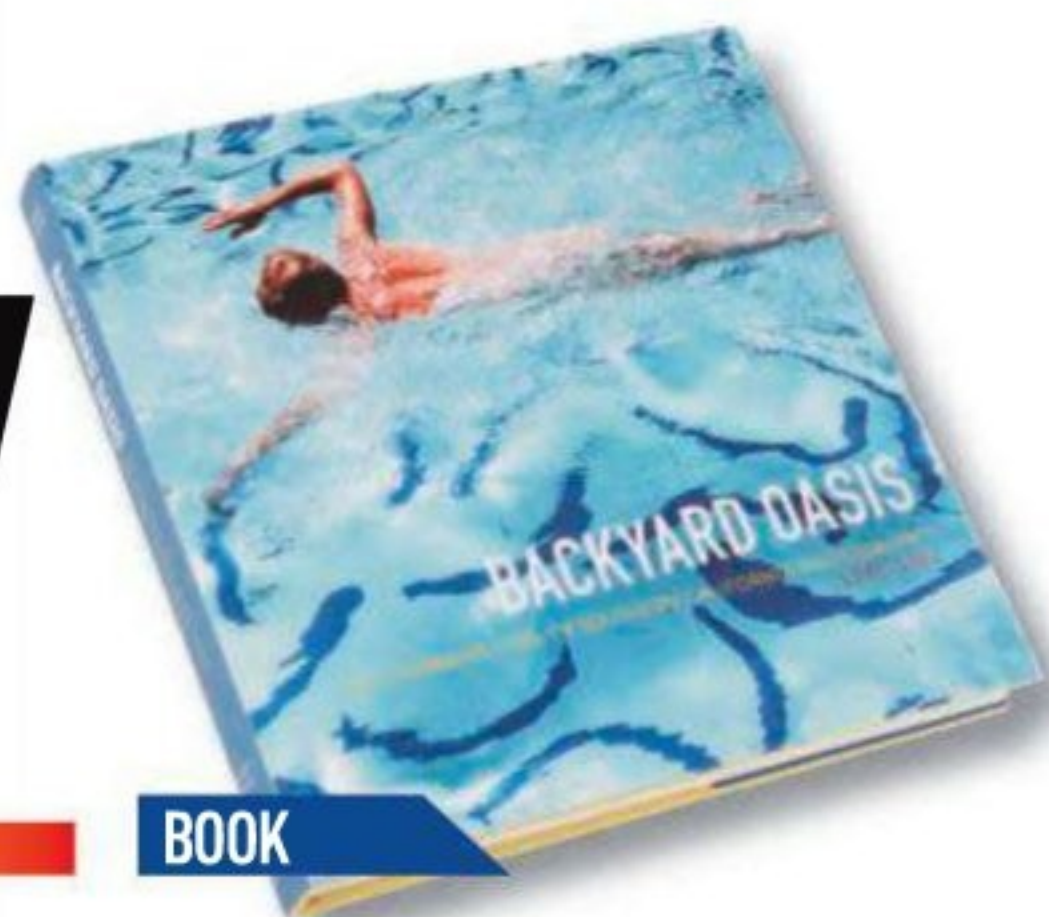
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Manfrotto
Imagine More

APReview

The latest photography books, exhibitions and websites. By Oliver Atwell



BOOK



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Backyard Oasis: The Swimming Pool in Southern California Photography 1945-1982

Edited by Daniell Cornell

Prestel, hardback, £40, 256 pages, ISBN 978-3-7913-5176-6



WHAT is the American dream? According to movie mythology, it involves spending your days of youth living on a ranch and murdering tin cans with an air rifle. What follows is a gradual build up from a poor upbringing to success and a life defined by wealth. The backyard pool is one of those odd symbols of success. It's amazing that just a hole full of water can denote a luxurious lifestyle.

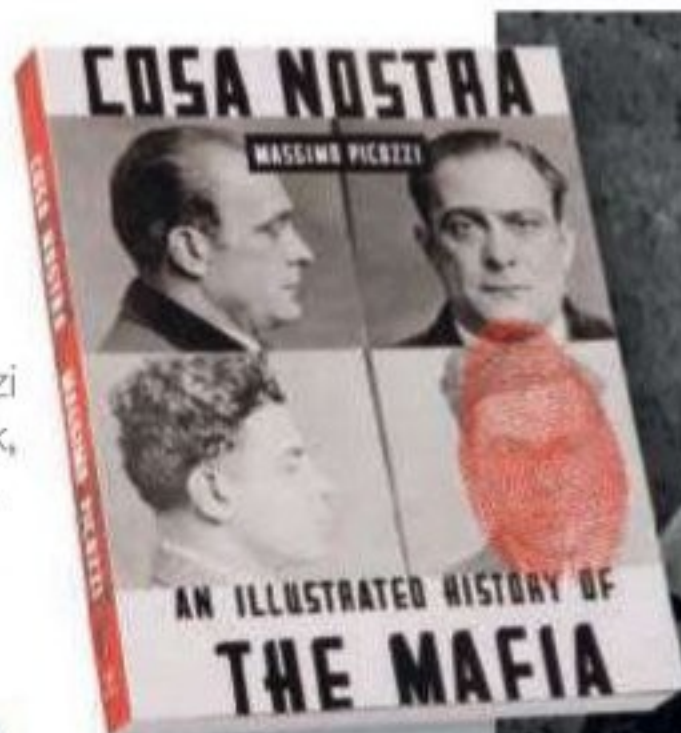
This epic tome contains around 200 images showing various California pools and the people who use them, photographed from 1945-1982. It's an odd collection, but somehow it seems to work. The sun-drenched scenes seem almost unreal and a little too idealistic to have any relation to reality. The images reveal the pool to have a rich cultural connotation and as such the book functions perfectly. It's not a book that's going to have a lot of appeal for most people, so it's difficult to truly recommend it, but if you have a thing for Californian or celebrity photography then it's worth looking out for.

Cosa Nostra: An Illustrated History of the Mafia

By Massimo Picozzi
Norton, paperback,
£18.99, 288 pages,
ISBN 978-0-393-
34196-6

BOOK

COSA Nostra (loosely translated as 'our thing' or 'this thing of ours') refers to the crime syndicate that emerged in Sicily in the 1800s, a way of life that eventually spread to American shores where it became known as the Mafia. This unflinching illustrated history takes us on a bloody and fascinating journey. The book starts right at the beginning and leads us through to the present day, where we find the Mafia to be a many-headed hydra that can never truly be slain. Some of the more grisly images occupy a troubling space that finds the viewer wanting to look away yet being compelled to take a peek. There is plenty of text and it is never less than informative and compelling.



© PUBBLICITA', PALERMO/ENZO BRAI

EXHIBITION

**Size Matters: Re-Imagining Frame and Scale**

Until 19 May. Daniel Blau Gallery, 51 Hoxton Square, London N1 6PB.
Tel: 0207 831 7998. Website: www.danielblau.com. Open Tues-Fri 11am-6pm,
Mon and Sat by appointment. Admission free

SCALE, truth and identity: three subjects that haunt the periphery of photography. This exhibition, hosted by the Daniel Blau Gallery, questions how photography (vintage photography in this case) can challenge notions of the interaction between scale and the truth of identity. We know photography is a hoax: it has shown us that even our most grandiose ideas can be compacted down into a manageable two-dimensional surface. The size of an image is the biggest lie of all. Rarely is one to scale, and even when it is the lies keep on coming. 'Identity' is a loose idea here: 'us', 'them' and 'it' share equal space upon the gallery walls. The personal (a self-portrait by Chuck Close) resides opposite the catastrophic (large-scale aerial images showing the two days following the nuclear strike on Hiroshima). More than that, the images reveal the idea that photography is a suit we wear to identify our place within this world (and universe) and what exactly that world really looks like. Do we fit within the frame or does that frame force its way into us? On a technical level, it's difficult not to marvel at the range of techniques on display, particularly when faced with large-scale Polaroids sitting alongside salt prints. This is a wonderful and challenging exhibition.



© FLORIS NEUSISS

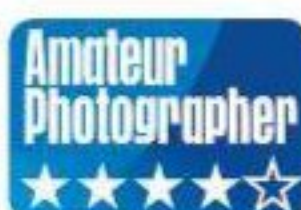
WEBSITE



www.foam.org

FOAM is a multi-faceted platform, being a gallery in Amsterdam in the Netherlands, an internationally distributed magazine and a multimedia website. The site focuses on exhibitions, publications, theoretical

discourse and projects devoted to the furthering of our understanding of the contemporary photographic scene. The site layout may be a little overwhelming at first, but once your eye becomes accustomed to the multiple boxes and little areas of text you'll likely feel compelled to dive into the ocean of information contained within the site's pages. Better still is the blog that arranges its reviews and features in a straightforward manner. This is one of the most visited sites for anyone looking to keep abreast of the contemporary scene, so if you're looking to stay current then this is a key site to bookmark.



CONDENSED READING

A round-up of the latest photography books on the market



● **BEST PHOTOSHOP FILTERS**

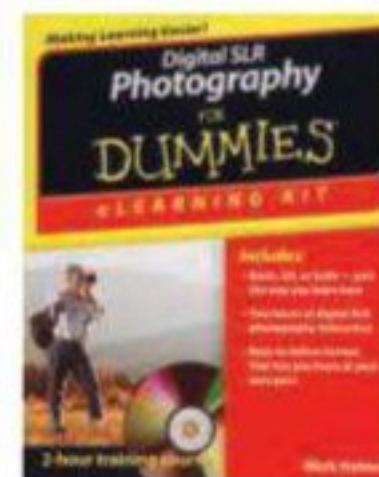
by Susannah Hall, £24.99

This exhaustive book takes the time to survey the seemingly endless number of filters that can be applied to your images in Photoshop when you realise that your photographs weren't quite good enough to begin with. The content is perhaps a little dry and frustratingly light on text, but if filters are your thing then have a look. ● **MAKE MONEY WITH YOUR DIGITAL PHOTOGRAPHY**



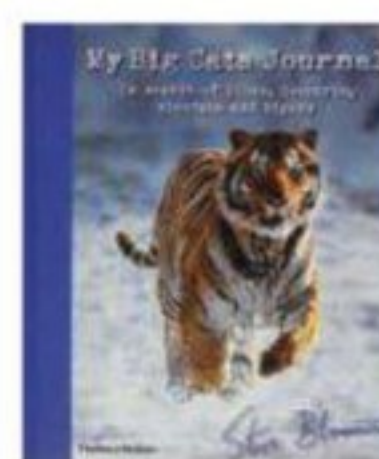
by Erin Manning, £19.99

We see many books like this in the office, and the thing you learn rather quickly is that there really is no such thing as the right way to go about setting yourself up in business. The advice will always be different and, as a result, there's nothing really to recommend this book over the others. But then, that's not really a reason to steer clear of it, either. ● **DIGITAL SLR PHOTOGRAPHY FOR DUMMIES (eLEARNING KIT)**



by Mark Holmes, £24.99

This is another type of book that we see a lot of, but to be fair the *Dummies* titles are always worth a look. This particular title is an instantly accessible way into the world of DSLRs and is typically breezy and appealingly laid out. ● **MY BIG CATS JOURNAL**



by Steve Bloom, £7.95

Steve Bloom has spent his career producing assured and instantly recognisable wildlife imagery and here he has taken the approach of targeting a younger audience. This title focuses on lions, leopards, cheetahs and tigers, and is a pleasure to read no matter how old you are.

originally made by Mamiya, but if, as Ivor suggests, the design was bought from Mamiya, then this too may have been made by Chinon. **Geoff Plitz, via email**

I did not have a Prinzflex version of the camera to inspect or photograph when I was writing the piece, and found no mention of the Singlex TLS being manufactured by Chinon when going through books and magazines while researching the subject. I spend many hours researching my articles, to add to the considerable fund of knowledge that I have built up over some 45 years of collecting, buying, using, writing about and selling cameras of many kinds. That neither my experience nor my research provided the Chinon link is regrettable, if your information is correct, but hardly surprising. Your point about Tomioka manufacturing many of the lenses was covered in the article.

The original Singlex was definitely made by Mamiya, which also made the Nikkorex for Nippon Kogaku. Exactly how it came about that the Singlex was so similar, but not identical to the Nikkorex is not clear, but the connection is not something that I 'suggested'. I wrote an article based substantially on my own experience and on internet, and non-internet, research. That I missed the connection that you mention between Ricoh and Chinon is unfortunate. I hope you will continue to enjoy AP and my articles in it. We do our best, but are not infallible – *Ivor Matanle*

TOO MANY IMAGES

I would like to respond to Ivan Strahan's letter published in AP 21 April. He states that in using DSLRs he has become increasingly less happy with each one, and that he feels he is becoming irrelevant in the photographic process. I know exactly where he's coming from, as I felt exactly the same after buying a DSLR kit, which now spends most of its life in the wardrobe. One of the problems with DSLRs, although some may not agree with me, is the ability to take so many images that the amount of time spent in front of a computer editing the wheat from the chaff, let alone trying to manipulate the images to the desired effect, seems to outweigh the time spent taking them.

I also prefer to use a manual-focus camera and spend my time trying to get the composition and image quality I desire at the time of releasing the shutter. Surely the art of photography is actually trying to capture an image in time, that being the time of

LETTER OF THE WEEK



The bottom right corner features the Fujifilm logo, which consists of the word "FUJIFILM" in a bold, sans-serif font. Above the logo, there is a small image of a Fujifilm product box and a compact camera, both in a slightly faded, grayscale style.

NO SURPRISE

It comes as no surprise to read in *News AP* 28 April that Boots is to cease in-store film processing in certain branches. As a retailer providing similar services to Boots, it may surprise readers to know that from an average film development charge of £4 (including 67p VAT, excluding prints), we have to cover equipment maintenance, chemicals and business overheads. Some days we may process only two films, other days more. So you can see the true cost for processing C-41 is actually carried by the retailer.

For those continuing with film, it may well be that a substantially higher fee of say, £20 will be reasonable to keep the service available on the high street. It is not blackmail, as suggested by Keith Hughes in *News*, but simply an indication of usage of film and the costs involved to keep going what we do consider to be an excellent material to work with.

John Cooper, Pattinson Photography, Northumberland

Use it or lose it, as someone once chanted. So come on, readers, get down to your nearest film-processing retailer and support your local film-processing outlet – *Damien Demolder, Editor*

Write to...

'Letters' at the usual
AP address (see [page](#)
3) fax to 020 3148
8130 or email to
amateur
photographer
@ipcmedia.com

***Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address**

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see [page 3](#)). A fee of £50 will be paid on publication

***IN A CHOICE OF COMPACT FLASH, SD OR MEMORY STICK NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY**

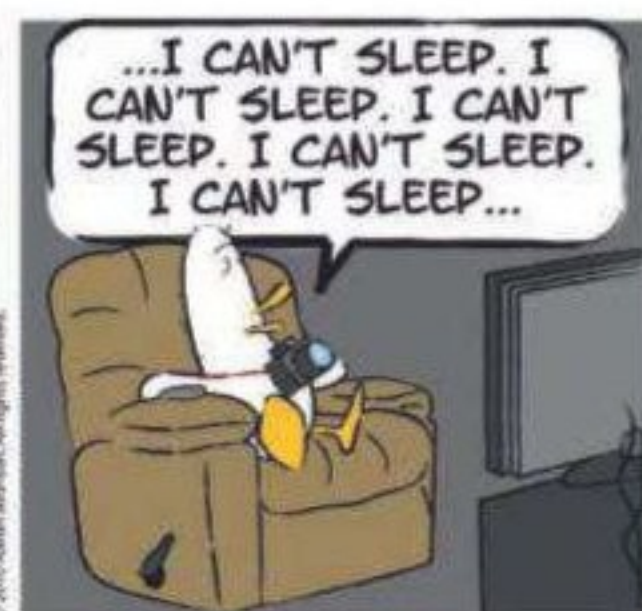
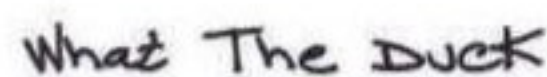
SINGLEX STORY

As a camera collector and dealer in a small way in photographic items, I always look forward to Ivor Matanle's articles. I have to say, though, that I was disappointed with the story of Ricoh Singlex cameras in AP 21 April. As Ivor says, the same camera as the Ricoh Singlex TTL was sold by Dixons as a Prinzflex TTL, but crucially sporting a small Chinon badge. I have one.

Dixons was a major distributor of Chinon cameras under its Prinzflex brand and

Chinon handbooks even refer to Prinzflex lenses. Outside the UK, the camera was known as the Chinonflex TTL, of which a photo can be seen at camera-wiki.org/wiki/Chinonflex_TTL, where its rebranding as a Prinzflex is noted. The pictured camera is fitted with the same lens as the Ricoh, but branded Auto Reflex. These lenses were made by Tomioka, and I have sold several the same that were actually labelled Tomioka Auto Chinon.

The first Singlex may have been a design



taking. I put away my digital kit and bought a Nikon FM3A for the very reasons that Ivan likes to use it, and guess what? I don't want a digital version of it. I absolutely love the mechanical feel of it and, if the batteries die, I can still go on taking photographs. Try doing that with digital! There are plenty of online outlets where I can still purchase 35mm film and plenty of online processing labs where I can have it developed. Besides my Nikon FM3A, I also use an old and trusted Canon AE-1 Program, which I had serviced and the light seals replaced.

It comes down to a question of choice and preference. I choose and prefer to use film and will continue to do so as long as I can buy it, which at the moment seems to be plentiful. I've just purchased a stock of Ilford black & white ISO 50, 100 and 400 film. There seems to be a huge market at the moment in second-hand film cameras and lenses, with many bargains to be had, which are ideal for anyone wanting to learn photography from the roots up. Ivan, don't consign your Nikon FM3A to the glass case – buy some film and use it.

**James Tesseyman (a fellow Luddite),
Merseyside**

The FM3A is a wonderful camera and fun to use, but there is no reason you can't turn off the auto features of your DSLR and use it in the same way. Take control and take fewer pictures – Damien Demolder, Editor

THERE'S MORE TO A DSLR THAN PROGRAM MODE

After reading the letters that appear in AP, my conclusion is that there are a number of people who do not understand DSLRs. They believe that when users photograph something, they just point and shoot and the equipment will do the rest. Yes, DSLRs will do that, but I feel I must point out that not everybody uses program mode.

I work for a company that makes large steel structures that go to Bahrain, and when senior management want to know how production is progressing I am asked to photograph a certain job, with photos required for a board meeting later that day.

With a DSLR, which I use in aperture priority mode with automatic and manual lenses, after about 45 minutes I have completed the work and started to produce the prints for upstairs. This would not have been possible in the days when we used a Nikon F3 with Fuji Neopan film.

I am not a professional photographer, just an engineer in the R&D department who was given the job of photographing lumps of metal (part-time) for the company. As for those people who want a digital FM3A, you must allow for advancement and progress. It is not compulsory to use the program mode and please don't assume that just because someone is using a DSLR they are using that mode to take photos. It will always be the person who takes the photograph – the camera is only a tool. It's like old classic cars: if they were that good they would still make them, but alas they don't... like everything else that has had its day.

A Simpson, West Yorkshire

That's what I just said! – Damien Demolder, Editor

LEARNED SO MUCH

I would like to say a big thank you to Damien Demolder and all the AP team for such a great day at the London Wild Bird Watch on Saturday 21 April. My husband and I did the macro and capturing nature masterclasses, which were very informative and light-hearted. I feel I have learned so much about the art of picture taking after having been given so many tips, especially in the use of a flash while shooting macro images outdoors. It was also refreshing to get some of my images critiqued by professional wildlife photographer Jules Cox, for which I am also grateful. My eyes have been opened wider.

Thank you for helping me to see things in so many different ways. I hope this will now come across in my photography! Also, thanks to being on the macro masterclass, I got to see the very rare slowworm, which was an exciting moment.

Tara McNamee, via email

An absolute pleasure – Damien Demolder, Editor

TOP OF THE CLASS THANKS TO SOME WISE ADVICE

Andy Rouse's *Masterclass* at the British Wildlife Centre in Surrey (AP 14 April) was most interesting and helpful. It just so happened that I was due to have a birds of prey photo session with my ~ camera club (Bookham), so I used the article to get some tips. I must have learned more than I thought, because one of my pictures was used in our local magazine. So thanks, AP and Andy, for your guidance.

Keith Hughes, Surrey



BACK CHAT

AP reader Maureen Osborne says that some photographic rules are meant to be broken

AS IN other walks of life, there are rules in photography that are made to be broken. Whether it's with regard to picture composition, the use of a specific cameras for certain subjects or, as in digital, the 'correct' method of converting colour images to black & white.

I recently went to spend a couple of weeks with my brother Neil, who lives in Leeds. He asked me to attend one of his local camera club meetings. I'd shot some town-centre street images on a rainy day, which I'd downloaded to Neil's computer. He insisted I take a few pictures along to the club to show my worth – so to speak. Street scenes on a rainy day are just crying out for the mono treatment.

I converted the shots to b&w and made a few A4 prints. And they were completely neutral due to Neil's excellent Epson printer. They went down well at the club, drawing murmurs of appreciation. Not so, sadly, the efforts of a club regular, who'd brought along a superbly composed mono seascape that, according to his clubmates, lacked 'bite'.

His error, according to the consensus, was in not using either the Channel Mixer or mono conversion software. He'd taken the 'easy route' of simply desaturating them. When asked what conversion method I'd used, I walked over to the club PC and simultaneously pressed the Alt, Shift and U keys. The colour image on the screen immediately turned mono. Just as you'd expect, as I'd simply desaturated the colour.

Cue several raised eyebrows, but it's my preferred method. Once I beef up an image via a boost in contrast and some dodging and burning, I'd defy anyone to tell me which method of mono conversion I'd used. My brother also loves b&w, and often uses his Nikon D90's in-camera mono mode, along with its provision for contrast filters of various colours. He has a 16x12in landscape that would pass muster as having been shot in anything but in-camera mono mode. As with colour images, it's about what you do in post-processing. Life's too short to ponder whether desaturation, the Channel Mixer, calculations or whatever is best for mono conversion.

For me, pressing three keys on my PC is as complicated as it gets. Following my revelation to Neil's fellow club members, it was decided that the boost in contrast had given my images a bit of 'oomph'. Which, apparently, was the reason they'd believed I'd used a far more complicated conversion method.

In truth, I could have said I'd used any method of conversion and they'd have been none the wiser. The club member who'd been told his image had no 'bite' said that apart from desaturation and a tweak in Levels, he'd done no other processing work. It was clear that a simple contrast boost and dodging and burning would have done the job.

At 54, I like the simple life. And it gets no simpler than looking at a colour image on my PC, pressing Alt, Shift + U and watching it transform into a wonderful black & white photograph.

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PHOTO INSIGHT

Andrew Sanderson explains how he took his unusually composed image of a busy beach in Cromer, Norfolk



ANDREW SANDERSON

A renowned photographer, tutor, author and Ilford Master Printer, Andrew Sanderson offers practical tips on working with film and traditional darkroom techniques

THIS image was taken back in 1999, when I was on holiday with my family in Cromer, Norfolk. I've said before that I find it impossible to leave the house without a camera, and on this occasion I had a 35mm Pentax LX with an Ohnar 300mm f/5.6 mirror lens. I thought it would be interesting to focus on the people and let the foreground drop out of focus. In the foreground there were lots of large flinty pebbles that were a little bigger than tennis balls. When you use a mirror lens you only have the one aperture, and areas that are out of focus tend to go a sort of doughnut shape. That can give your image a very interesting look.

You can see that the shape of the beach is nowhere near level. I was sitting in an area that was part sand and part rocks, where you get a kind of lip as the sea washes things up to a certain level and then retreats. Looking across the ridge, you get bits that slope down. Having that in the foreground is both confusing and visually appealing.

As I looked through the viewfinder I panned my camera around the area and began to notice there were some interesting focal effects going on with people at varying distances from the lens. Some were pin sharp while others were almost abstract. It created this little scene of ghosts who seem almost featureless. It's an image that is very much about graphic shapes rather than a series of portraits. They're silhouettes and consequently shapes that add to the overall composition.

With that idea in mind, the positioning of the figures is very important. I've mentioned before about how many of my images are concerned with capturing the decisive moment. Here we can clearly see that moment with the person on the right running into the frame. I saw this all coming together and fired off the shutter.

There's a real balance to the shot when you look at the image and that's because of the people. If you look at the second child on the left-hand side (the boy with his arms out), the movement of that child carries your eye over to the left and then your eye is led up towards the first figure in the sea. Beyond that you move across



the other figures, which then brings you to the man running and consequently back to the children. That gives the image a compositional loop that's very difficult to break away from.

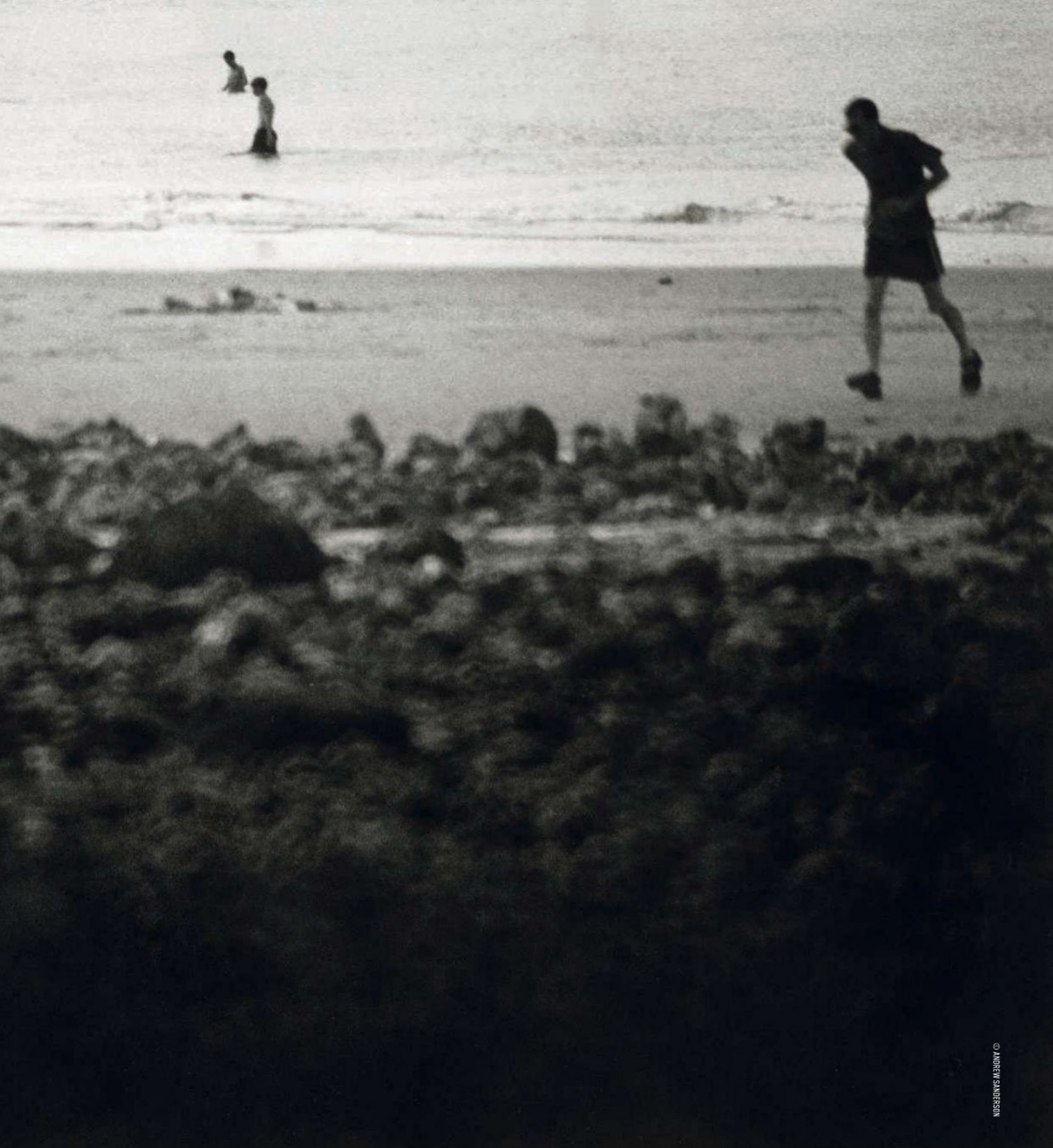
On another level, this is an image that communicates an idea about tonality. You have levels of greyscale starting with the dark rocks at the bottom, moving up to the midtones of the sand and then finally hitting the highlights of the sea. It's an idea that I only hit upon recently. I think a lot of photographers experience those kinds of little moments: it's only in retrospect that

some of the details reveal themselves.

With regard to the exposure, I never rely on a camera's automatic functions. In fact, I never meter through a camera at all. I have enough experience to know exactly how I need to expose a scene. Usually, I'll meter for the shadows and take it up a couple of stops, but for this scene the lowlights weren't important. In this case, I was much more interested in the light in the distance so I wanted to make sure I got that. Here I was using Ilford HP5 ISO 400, which I rated at ISO 200. That would have given me a setting of around 1/500sec,



If you would like to read more about paper negatives, Andrew's book *Paper Negative Photography* is available from www.blurb.com, price £15



© ANDREW SANDERSON

which is about right for handholding a 300mm lens at f/5.6.

The printing stage wasn't quite as important for me in this image. If you look closely at the sand in the middle, there's a hotspot there. What this means is that it's lighter in that central part of the image. That's actually a product of the lens and not anything to do with my printing. Where my printing did directly affect the outcome was at the bottom corners, which I burned in to avoid any distracting areas that would break the composition.

One of the things I learned from this

image is how important it is to be open to experimentation. You have to leave your mind open to the possibilities of chance because that's when these sorts of shots are likely to happen. If you're predictable in the way you work then you're only going to get predictable results. I also firmly believe that whenever I'm experimenting with a lens or camera, I'm never doing it just to get a few test snapshots. I always go into a situation with the belief that something good could potentially come out of it. If you're going to press the shutter, you may as well get something worthwhile out of it. **AP**

'One of the things I learned from this image is how important it is to be open to experimentation'

Andrew Sanderson was talking to Oliver Atwell

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Documentary photography

The Amateur Photographer Masterclass with Cathal McNaughton

Cathal McNaughton shows three AP readers how taking their documentary eye into the wide-open spaces of London's Hyde Park can reveal a vibrant and fascinating environment. **Oliver Atwell** joins them

SUMMER is almost here. That precious two days of sunshine that the UK is allotted will soon see hundreds of people swarming to the beaches and parks to bask in the glorious rays of light – and what a perfect opportunity to get out into the fresh air with your camera. Our previous *Masterclasses* with Cathal McNaughton have found us tackling the bustling and cramped streets of places such as Cardiff, Brighton and Brixton, but on this occasion our readers will be trying something a little different.

London's Hyde Park covers around 350 acres of land and is home to wildlife favourites such as birds, squirrels, ducks and

swans. Yet perhaps the most interesting form of wildlife that we'll encounter today is the people. The area is full of opportunities to spot the oddities and humour that people can bring to an area.

'We're going to face a bit of a challenge today,' says Cathal. 'Hyde Park is a vast area and there are a lot of opportunities for great images. However, as the park is so large our readers are really going to have to get out there and explore. This is an area that you could easily spend a couple of days walking around. Trying to capture the flavour and character of the park is going to be difficult, but if we all keep our eyes peeled

and our minds open, we'll come back with some excellent shots.'

The important thing, according to Cathal, is to go into the environment with an open mind. Approaching an area such as Hyde Park with any preconceived ideas of what you'll see will inevitably lead to disappointment. As one of today's attendees helpfully points out, it's unlikely that the French documentary photographer Robert Doisneau went out looking for a sausage dog on wheels.

'It's fine to have some level of structure,' says Cathal, 'but the important thing is to make sure that your ideas are adaptable and loose. We saw in the last documentary *Masterclass* in Brixton, south London (AP 10 March), how we should always be on the look-out for four things: an establishing shot, a portrait, a detail and an action shot. That's about as far as a structure needs to go. If you can come away with those four things at the end of the day, you've done your job.'

Your AP Master... Cathal McNaughton



In his career as a press photographer, Cathal has covered conflicts in Northern Ireland, Iraq and Afghanistan. Providing images to The Press Association and Reuters news agency, he has been named UK Press Photographer of the Year and received numerous awards, including the 2011 Amateur Photographer Power of Photography Award. Cathal is also a regular contributor to AP's *Photo insight* series. He is based in Ireland. Visit www.cathalmcnaughton.com.

Mark Cutler



Mark is relatively new to photography and is exploring various genres. He uses a Pentax K-x. 'Today has been fantastic,' he says. 'I'm going to take so much away from this. It's really opened my eyes to the world of street photography and documentary.'

Craig Reilly



Craig been taking photographs since around 2008 and has a great passion for documentary imagery. He shoots using a Canon EOS 40D. 'Cathal is incredibly generous with his knowledge,' he says. 'I'm going to really think about the things that we learned today and use them to take my photography to the next level.'

Martin Snelling



Martin is a keen amateur photographer who likes to shoot both digital and film. He used an Olympus Pen E-PL1. 'I've learned a lot from today's *Masterclass*,' he says. 'Cathal's really helped to get me out of some bad habits and showed me how to improve my photography.'



THE ETHICS OF PORTRAITURE

WHILE moving through the grand entrance of Hyde Park, it soon becomes clear that there is one particular subject that some less discerning photographers would perhaps see as an easy photographic target: the homeless people who line the benches. We've seen before how trusting your conscience is one of the most important considerations when approaching street photography and documentary imagery, but Cathal is keen to address this issue again.

'Photographers are instinctive creatures,' says Cathal. 'There's always that little switch in our heads that causes us to reach for our cameras when we see an interesting subject. It's a powerful force, but you have to control it. As time goes on and your experience of dealing with people increases, you'll find yourself going through a mental checklist of questions. We've already seen some homeless people and I noticed one or two of you reaching for your cameras. But you have to ask yourself why you think these people should be included in a shot. If you see someone homeless or obese, are you taking that image because you think it would be amusing? You must always question why you're doing things. Put yourself in your subject's shoes and ask if you would be happy if you were in their position.'

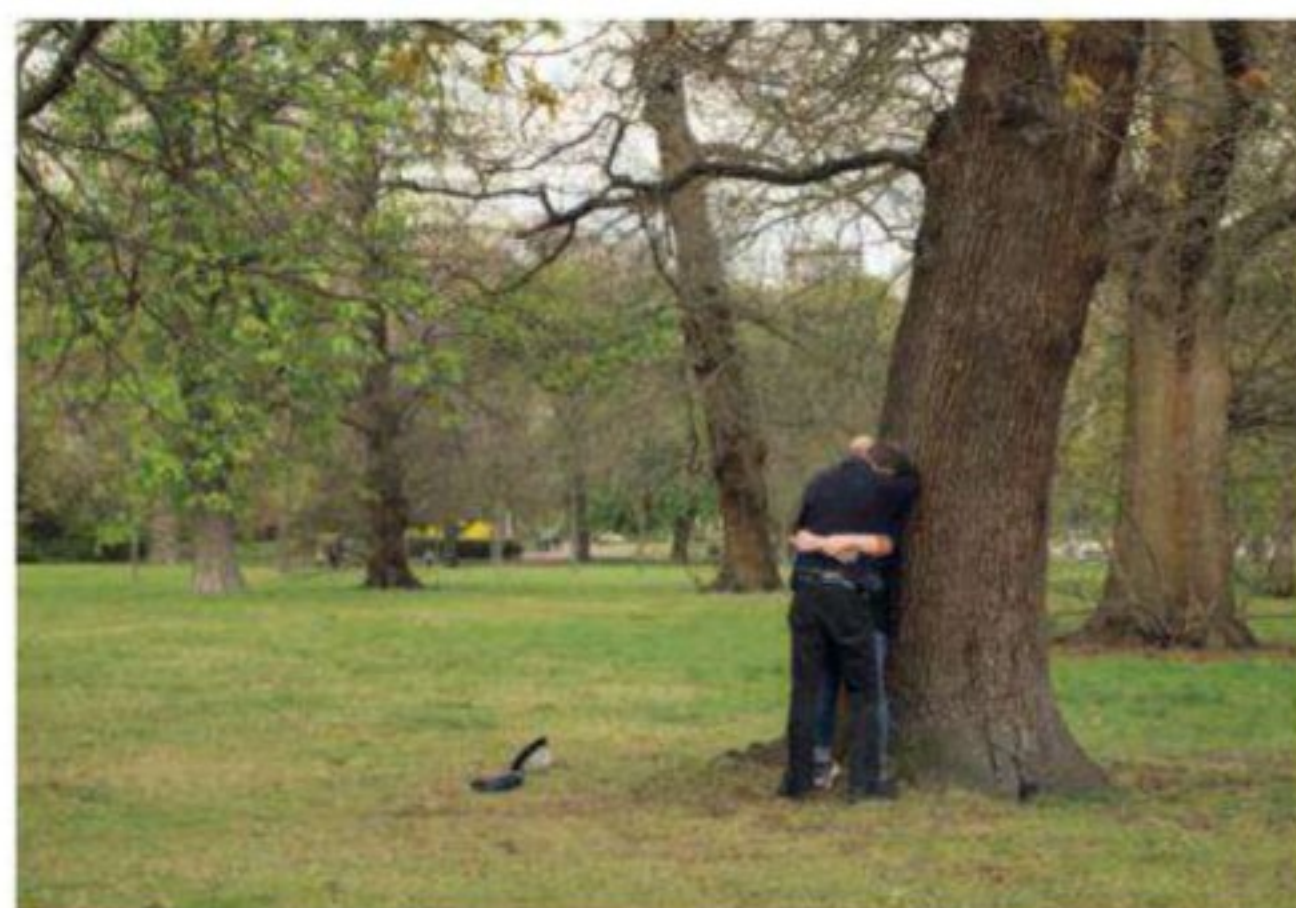
Not everyone is comfortable shooting people in public settings. The fear of confrontation is an overwhelming feeling. However, the majority of people are so used to seeing cameras in public that the fear of being caught taking photographs is perhaps irrational. That's not to say that it doesn't happen, though.

'The thing is to be respectful,' says Cathal. 'If you walk up to someone and stick a camera in their face, then

you have no right to act surprised when they get upset with you. There are a couple of ways to deal with this. The first is obviously to remain inconspicuous. Try to blend in by not advertising yourself as a photographer. That means no tripods sticking out and no cameras swinging around your neck. The second your subject realises that you're a photographer, the nature of their behaviour changes.'

As a park environment is a wide-open space, it can sometimes be difficult to remain hidden, particularly when faced with a subject that would look better shot front-on. On these occasions, Cathal recommends taking the photo and then asking for permission.

'Get your image first and then speak to them,' says Cathal. 'In that way, you can ensure that you get them behaving in a natural way in your shot. Talk to them as soon as you have taken the shot and ask them if they're happy for you to keep that image. You'll find that most people are actually incredibly nice about it.'



MARTIN SNELLING

ANGLES

ONE OF the first tasks that Cathal sets for our attendees is to pick a subject and shoot it. This may sound like an obvious thing to get our readers to do, but Cathal's thinking is clear. 'One of the things that never fails to amaze me is how many people will find a subject and take just one or two shots of it,' he says. 'When I approach a subject, I take shots from just about every conceivable angle. If I can get a shot from left, right, above and below, then that's what I do. It guarantees that you can get every facet of that subject and it means you'll never miss out on the ideal angle and composition.'

Of course, a restricted viewpoint means that not every subject will have every angle covered, but the point remains that the photographer has an obligation to explore every dimension of their subject.

'This rule applies to all static subjects,' says Cathal. 'Obviously, it's not going to work when you're photographing a person who's on the move. Then you'll only have one or two chances to get your image. However, if they're sitting down or standing still, it's a different story.'



MARK CUTLER

AVAILABLE LIGHT

WORKING on location is not like working in the controlled conditions of a studio environment. It could well be that there is no consistency in the light from day to day. A park bathed in beautiful golden light one day can be subject to flat grey light the next. 'The nature of an environment can change with the light,' says Cathal. 'There's not a lot that you can do about that, but you can maintain some level of control. As soon as you get into your environment, take a lightmeter reading through your camera lens. Keep doing this throughout the day and you won't waste your time trying to work out the exposure every time you see a shot. It's so easy to miss a golden opportunity when you're too busy fiddling with your camera's settings.'

Cathal also suggests that our attendees must be focused and disciplined when it comes to working with exposures. As he says, if the first exposure is wrong, then there is no excuse for the shots that come after to suffer from the



CRANE RELLY

same problems. 'When you look at a shot and the exposure is wrong, you should know exactly why this has occurred,' says Cathal. 'You can then adjust it accordingly. That's why I always tell

people to work on manual settings. Don't rely on your camera – it can lie to you. If your exposure is wrong, you need to know why and you'll only know that by having manual control.'

FRAMING AND SHADOWS

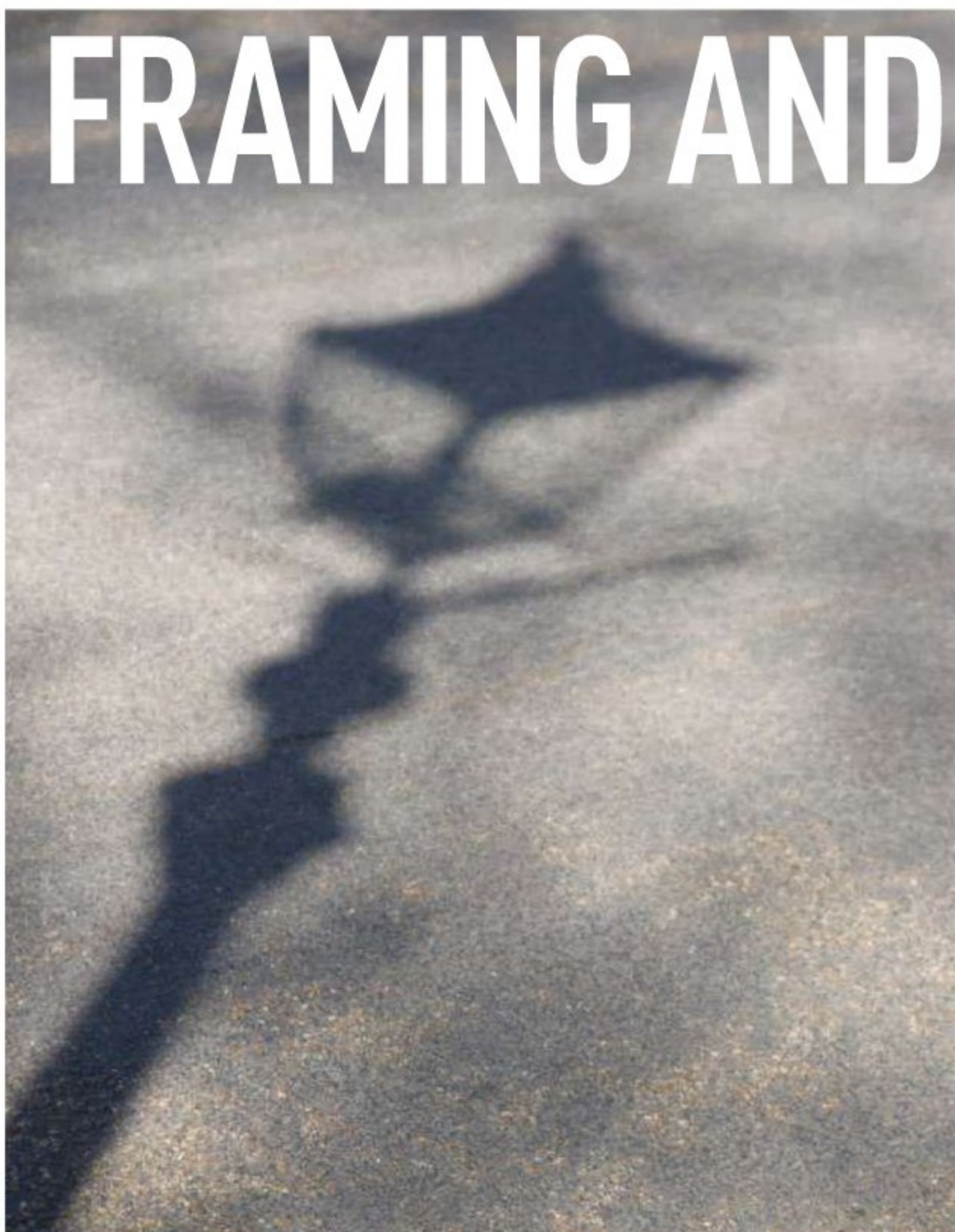
A LARGE park environment may not immediately seem like the ideal place to find interesting framing devices, but all it requires is a little imagination. Parks have a variety of objects that can be employed, such as trees, posts and architecture.

'A frame will help to draw the viewer's eye towards the subject,' says Cathal. 'It tells you in no uncertain terms what the focal point of your image is. That's a very practical way of looking at it. The other is that a frame makes your image that bit more interesting. There are so many things that you can use and each one of them will bring something a little different to the image.'

Cathal suggests that during strong light, shadows can be employed to frame your subject. Shadows are a source of endless fascination for photographers. The contrast between light and dark tones is essentially the foundation of photography.

'Shadows add a sense of drama to an image,' says Cathal. 'It's like working with stage lights. You can use light and dark areas to hold the audience's attention and focus it onto the action. Shadows can be used in a variety of ways. You can use them as leading lines or even as a way to achieve a dramatic chiaroscuro effect. The important thing to remember is that if you want strong shadows, you must expose for the highlights. In that way, the light areas will be properly exposed but the lowlights will be opaque.'

Mark (right) shows that something as simple as the shadow of a lamppost can lead to an interesting image



MARK CUTLER



CRAIG REILLY

Cathal McNaughton takes a look at a selection of our reader's *Masterclass* images and offers some practical advice

Craig Reilly

◆ **OVERALL**, this is an excellent shot. This is exactly how I would have composed it and the exposure is spot-on. The fact that the chairs lead the viewer's eye through to the subject works very well, and the woman on the extreme right gives the image balance. The only issue I have is with the framing. I would like to have seen Craig get in a little closer and consequently have his subject take up a little more of the frame. That would also solve the problem of the wasted green space on the bottom right.

◆ **THIS** is a very interesting shot, with real humour. Again, the exposure is spot-on. There are a couple of issues, though. I would like to have seen a shot of this from the front. There is a bare wall behind the bench that would have worked perfectly as a background. Plus, there's something about seeing people eating that just makes me a little uncomfortable. I think it's a respect issue: I wouldn't want someone photographing me while I was eating.



CRAIG REILLY



MARK CUTLER

◆ **IT'S DIFFICULT** to know what to say about this shot, but Mark has been extremely lucky to get it. Having the bird fly into the frame has created a nice balance between the top right-hand corner and the people in the bottom left. However, if the bird weren't there, this wouldn't be a shot that I could really say anything about.

Martin Snelling

♦ **THE COMPOSITION** is fine and I like the location a lot, but there's no way of getting away from the fact that this is a classic case of taking a photograph a couple of frames too early. I would have preferred to see these people full-body so they were both standing on top of the hill. Martin has also fallen into the trap of exposing for the sky rather than his subjects, meaning that the exposure isn't quite right on the people.



'Martin has fallen into the trap of exposing for the sky rather than his subjects, meaning that the exposure isn't quite right on the people'



♦ **THIS** image presents us with many questions. We're not sure what went on before or what happened after this photograph was taken. How did the pigeon end up in this man's hands? For that reason, the shot works. I suppose the only issue is with the exposure, although it's difficult to rectify. You're either going to have to expose for the surrounding environment or for the bird. There's no right or wrong answer. That aside, it's a great image.

Right: Craig (far right) and Martin explore the interesting and humorous scenes around Hyde Park



♦ **THIS** is a really interesting shot and the subject is great. I love the fact that the woman is sitting on the far right of the bench with the two dogs. If I had to criticise anything, I'd say that Martin should have positioned himself so he was standing right

in front of the centre of the bench. As a result of where he's standing you can see that there's a little lens distortion on the left of the bench because his position is slightly at an angle. However, as I said, it's a great subject.



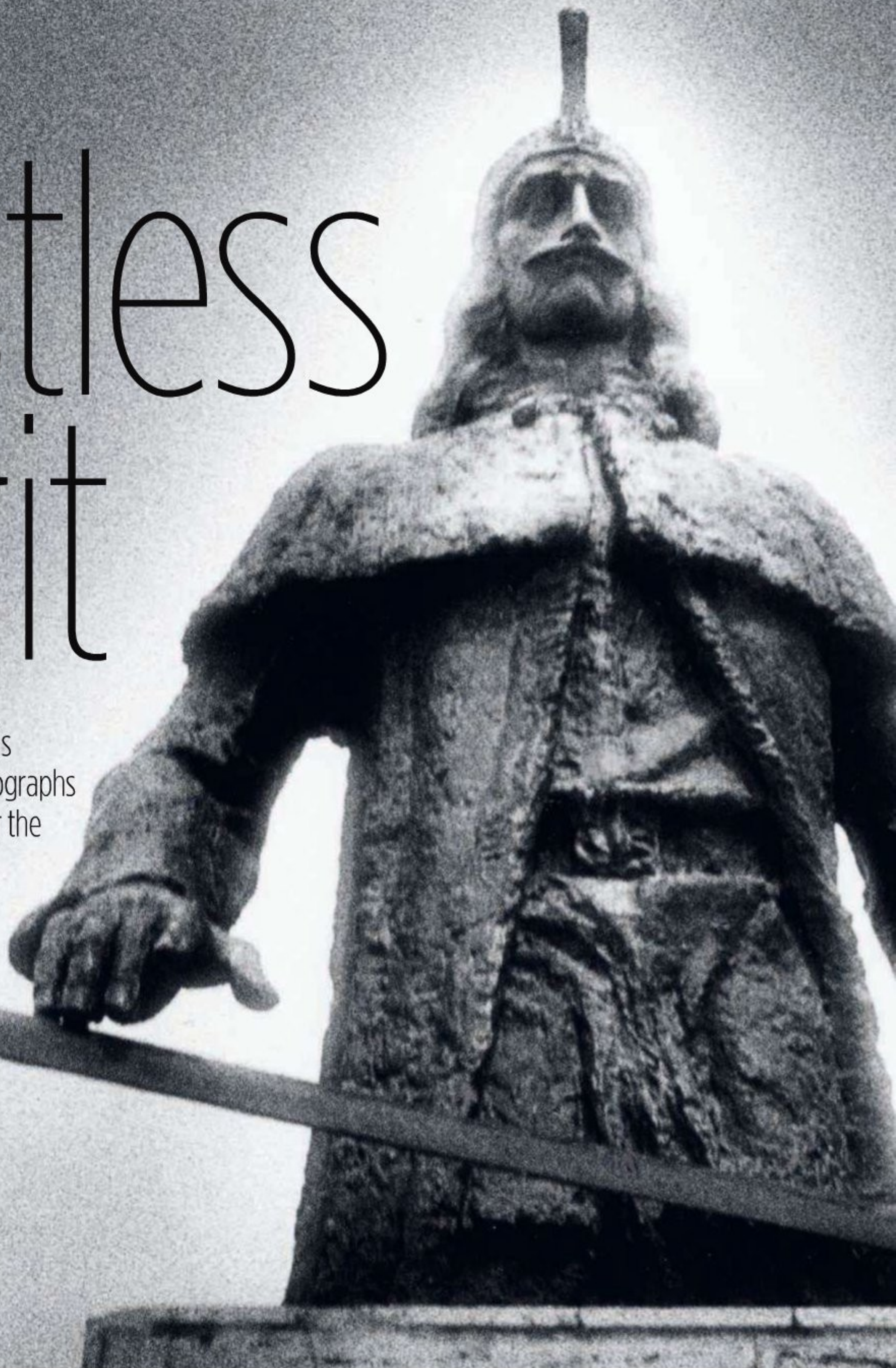
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EVERY month we invite three to five AP readers to join one of our four experts on a free assignment over the course of a day. The experts are **Tom Mackie** (landscapes), **Cathal McNaughton** (documentary and photo essays), **Annabel Williams** (location portraiture) and **Andy Rouse** (wildlife). Our next confirmed *Masterclass* will be with Tom Mackie in June. If you would like to take part, visit www.amateurphotographer.co.uk/masterclass for details of how to apply. Please remember to state which *Masterclass* you would like to attend and make sure you include your name, address, email address, daytime telephone number, some words about your work and three or four of your images.



Restless spirit

Sir Simon Marsden used his haunting atmospheric photographs to express his fascination for the supernatural. **David Clark** looks at his life and work



WHEN Sir Simon Marsden died earlier this year, he left behind an extensive body of work inspired by his obsession with the supernatural. He focused on crumbling Gothic mansions, churches, graveyards, castles, gargoyles and tombs, and he made expert use of traditional black & white photographic techniques in creating his other-worldly images.

He aimed to give the viewer a sense of the spirit world and, as he said in the 2002 documentary film *The Twilight Hour*, to 'inspire the viewer not to take everything

around them at face value and to show them that what we are conditioned to believe is reality may not be quite all that it seems'.

Marsden, however, was much more than just a ghost hunter, and his reputation and influence extend far beyond his loyal following of fellow paranormal enthusiasts. He was a highly regarded photographer and darkroom technician who, during his career, became renowned as one of the most accomplished exponents of infrared photography.

Statue of Vlad Tepes (Dracula) in the park at Tirgoviste, Wallachia, Romania

He published 12 books of photographs in his lifetime (his final book will be published posthumously later this year), and his work has been used on book and album covers, and in advertising. It is also popular with collectors, and examples of his work are owned by the Victoria & Albert Museum in London, Paris's Bibliothèque Nationale de France and other prestigious institutions around the world.

In person, Marsden was superficially gloomy and had an unusually deep and mellifluous voice. He once described himself

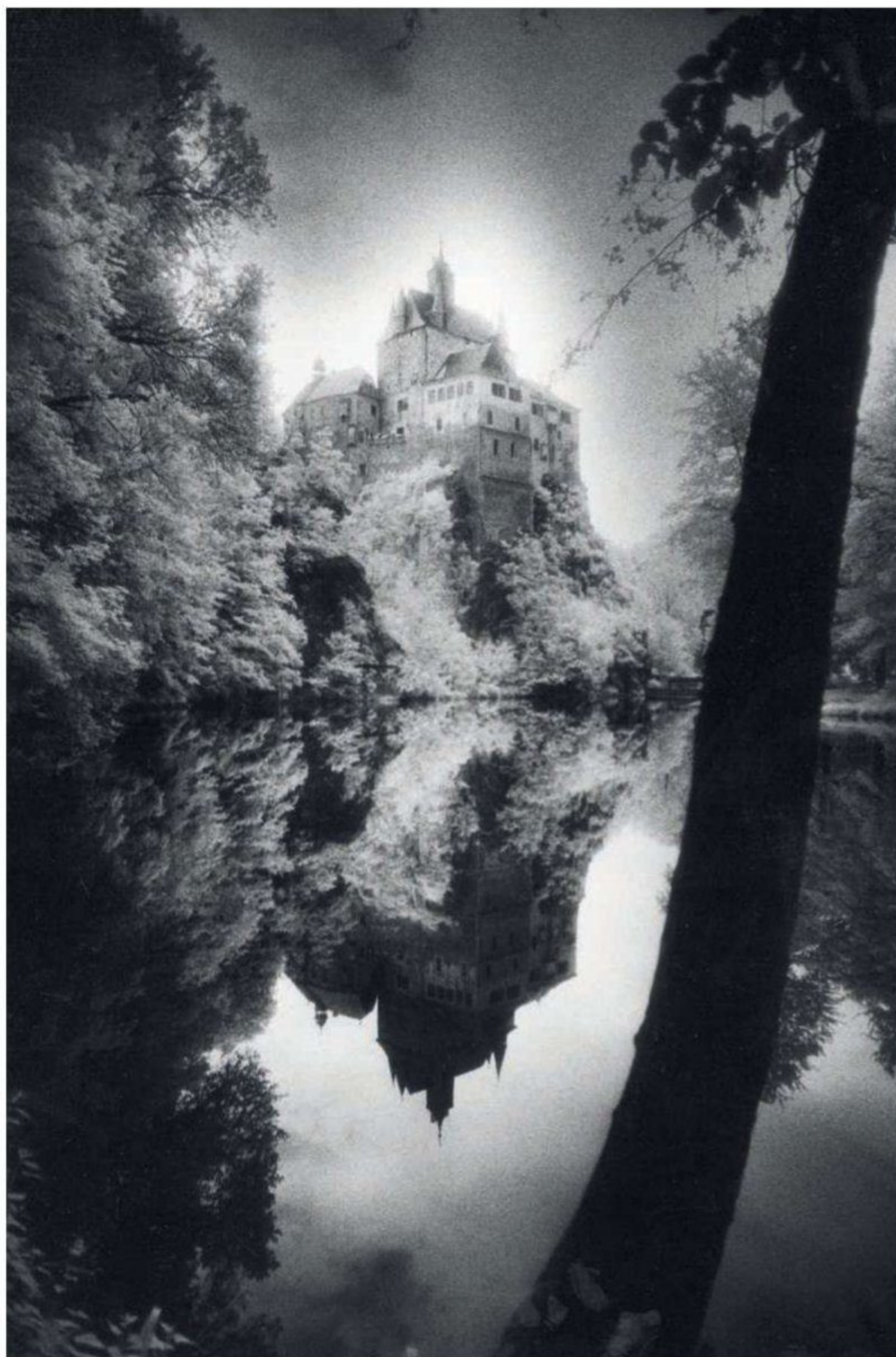


in a 2002 interview with AP as 'only happy being melancholy', although close friends say he had a wry sense of humour.

BACKGROUND

Simon Marsden was born in 1948. His father, Sir John Marsden, had inherited a baronetcy from his father, also named John, who was the Principal of Consolidated Fisheries in Grimsby and was made a baronet in 1924.

Marsden's interest in ghosts and the supernatural world began early in



ALL PICTURES © THE MARSDEN ARCHIVE

Burg Kriebstein, Saxony, Germany

childhood. At different times in these early years he lived in two remote Lincolnshire residences: the 16th century Thorpe Hall and the 18th century Panton Hall, both grand and reputedly haunted country houses. Marsden later recalled of his time at Thorpe Hall, 'I would play for days on my own in the vast parklands with only my imagination as a friend.'

His father had a large collection of books on the occult, which included many volumes of ghost stories. He would entertain his four children with these stories before they went

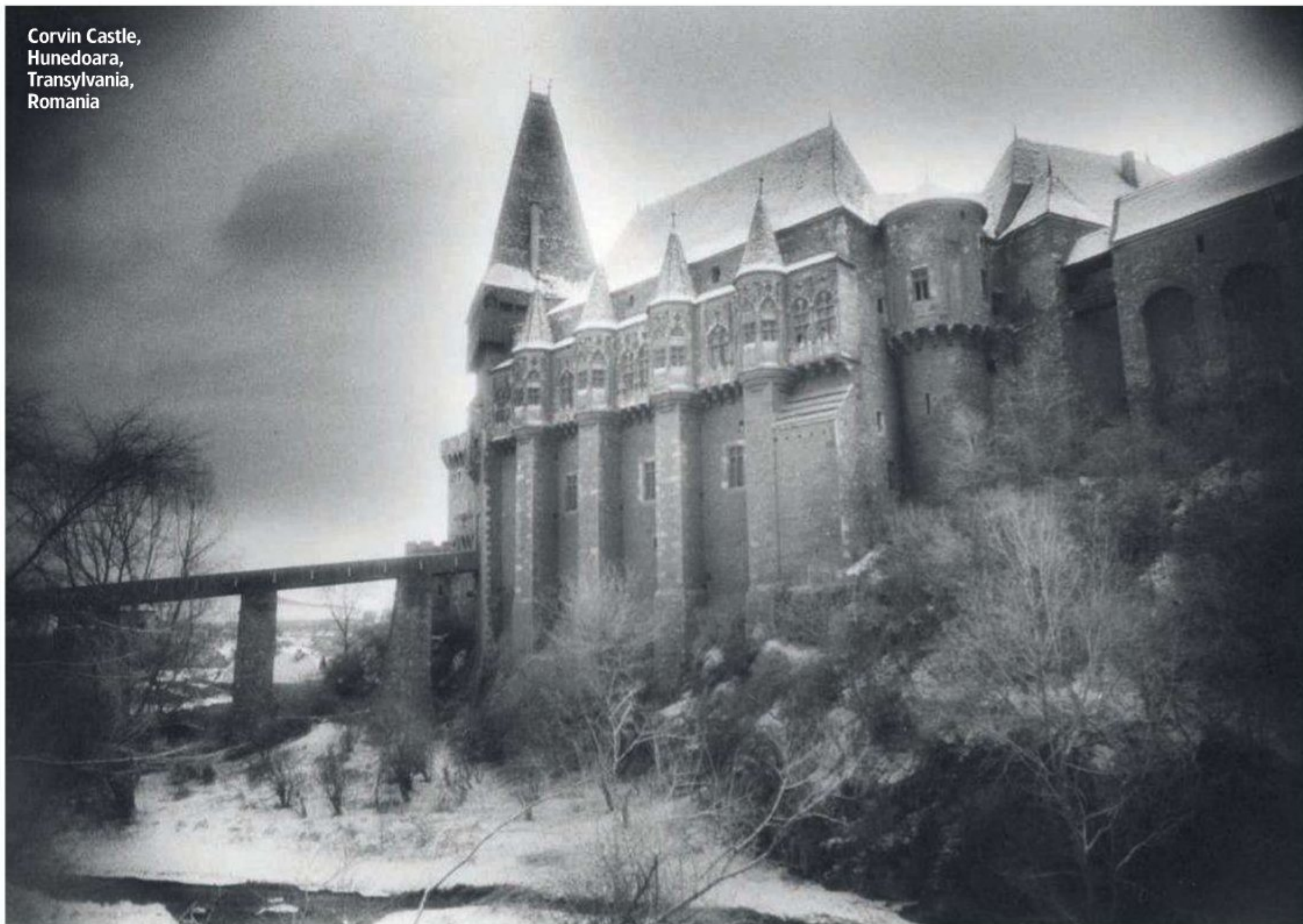
to bed, unaware or unconcerned by the fact that young Simon was terrified by them.

The consequences of these childhood experiences are described on Marsden's website. These stories, it says, 'filled Simon with such fear that he believes he has spent a lifetime attempting to exorcise these terrors in the extraordinary and unsettling photographic prints he has created'.

He went on to become an avid ghost-story devotee and keenly read work by authors such as Arthur Machen, MR James and Edgar Allan



Corvin Castle,
Hunedoara,
Transylvania,
Romania



Poe, with Poe being a particularly strong influence.

'From the time I first read Poe, at the age of 10 or 11, I was immediately excited by this work; I identified with this tortured imagination,' Marsden later said in the 1997 BBC2 series *Clive Barker's A-Z of Horror*. 'In the books I've done, travelling and photographing Gothic mansions and graveyards, I've always kept him somewhere in my memory.'

PHOTOGRAPHY

Marsden first took up photography in 1969, when his father, who himself enjoyed landscape photography, bought him a Leica IIIg for his 21st birthday. 'I instantly became hooked on photography,' he later said. 'What intrigued me most was the magic of time and light, and the enigma of "reality" that these elements conjured up. Over the years I have tried to portray this theme in various forms in my work: the unreality of the "real" and the reality of the "unreal".'

The first pictures he took indicated the later direction of his career: they showed, in Marsden's words, 'cardboard cutouts of ghosts that I arranged in tableaux in the gardens.' That same year, he moved to London to take up a job assisting the Irish photographer Ruan O'Lochlainn. This experience was vital in establishing and



Detail on
Bourdeney family
tomb, Père
Lachaise Cemetery,
Paris, France

'What intrigued me most was the magic of time and light, and the enigma of "reality"'

refining the darkroom techniques that became an important aspect of his art.

After leaving O'Lochlainn's studio in 1972, travelling widely around the US and selling his first prints while living in New York, he returned to the UK in 1974. It was then that he first began concentrating on his distinctive interpretations of reputedly haunted locations.

He started out using a Nikkormat FT2 with a 24mm lens, which became his favourite optic, although later he added 35mm, 55mm and 105mm lenses to his kit bag. Unusually, he continued using the FT2s throughout his career and defiantly resisted the lure of digital imaging.

This devotion to mechanical, manual-focus cameras from the mid-1970s was all part of his attachment to the past. Once, when asked what he most disliked about photography, he bluntly answered, 'Technofreaks who have to have the very latest of everything'.

In later years he bought more FT2



bodies and kept one loaded with infrared film, one with colour and one with standard Kodak Tri-X. He used natural light as much as possible to give his photographs an authentic atmosphere, and only supplemented it (with flash or occasionally a Manfrotto video light) when absolutely necessary.

Although Marsden did use black & white and (albeit much less frequently) colour film, he predominantly used infrared film. 'I use it purely for pictorial effect,' he told AP in an interview in 1998, 'although some ghost hunters use it because they claim the film's special properties will capture things the eye can't see.' On another occasion he added that this film 'gives the effect of an etching rather than a print'.

Instead of shooting infrared film with an infrared filter on his camera, Marsden preferred to use a standard red filter, which enabled him to record both visible and infrared light in his photographs. He found that the grainy, ethereal and often luminescent qualities given by this combination of film and filter perfectly conjured up the eerie atmosphere of 'haunted' houses.

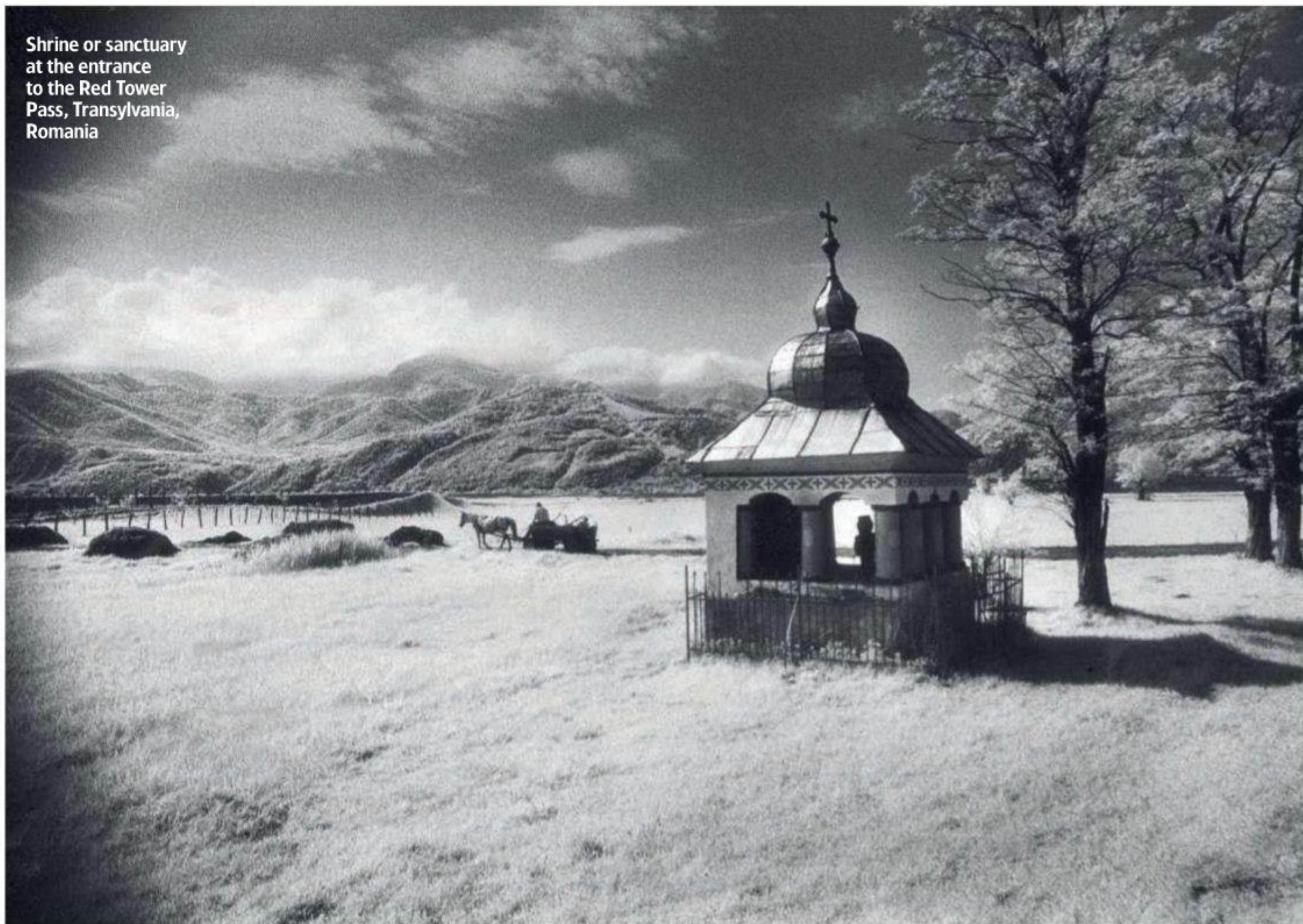
This was, however, just the starting point for Marsden's photographs. 'Back in the darkroom,' he said in a TV documentary, 'I begin to fantasise on the negative or on

The Church at San Giorgio Maggiore from the Piazzetta San Marco, Venice, Italy

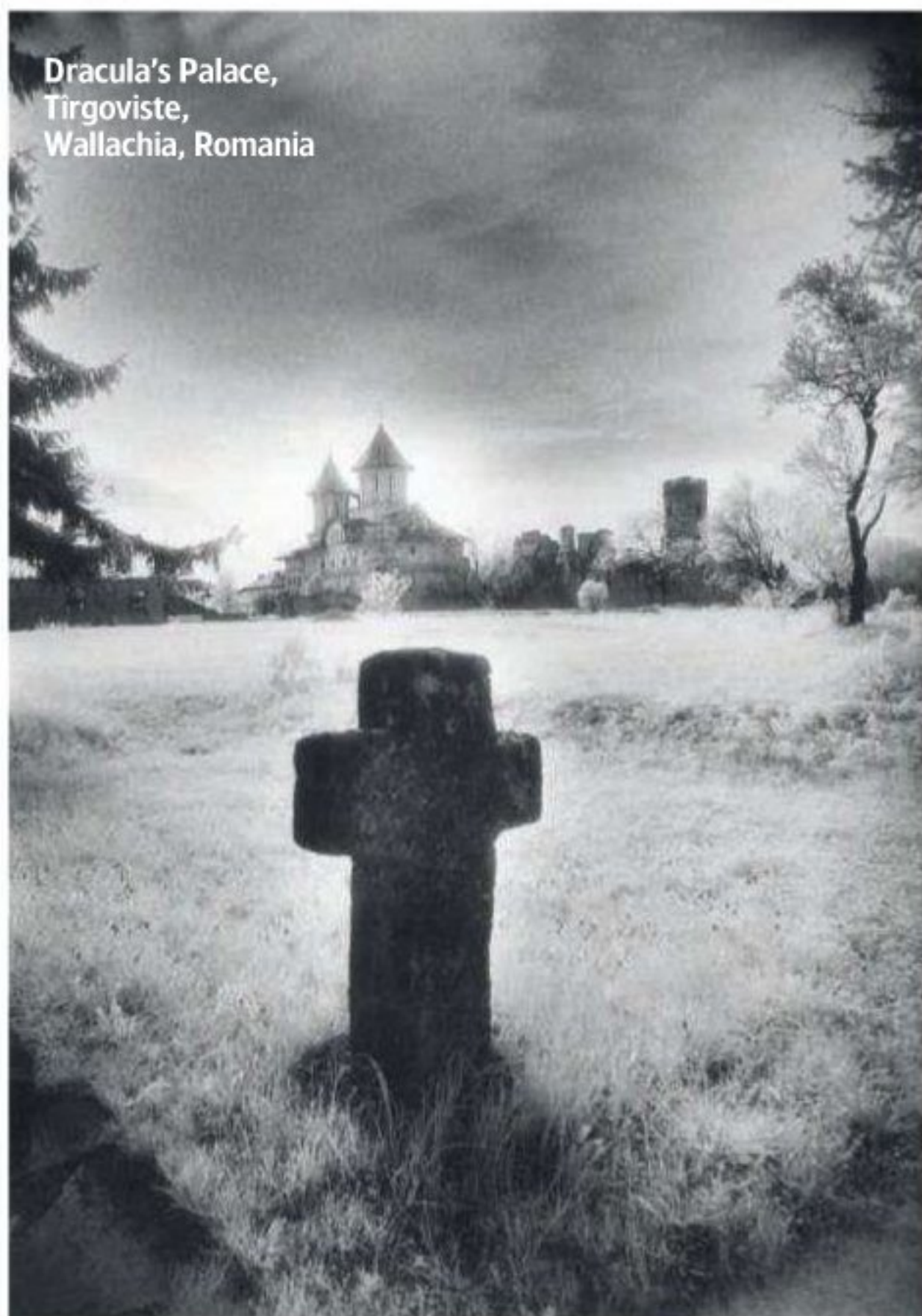


Detail on Urn, Battle Abbey, Sussex, England

Shrine or sanctuary
at the entrance
to the Red Tower
Pass, Transylvania,
Romania



Dracula's Palace,
Tirgoviste,
Wallachia, Romania



the print, and I make these houses even more fantastic and even more mysterious, really getting out of myself my ghosts and putting them into the photographs.'

TRAVELS AND LATER YEARS

Marsden travelled widely for his work and extensively photographed historic locations that had a reputation for paranormal activity in the UK, Ireland, France, Italy, East Germany and Transylvania. His books included *In Ruins: The Once Great Houses of Ireland* (1980), *The Haunted Realm: Echoes from Beyond the Tomb* (1986), *The Journal of a Ghosthunter: In Search of the Undead from Ireland to Transylvania* (1994) and *Venice: City of Haunting Dreams* (2001).

In 1997, on the death of his elder brother Nigel, he became the 4th Baronet of Grimsby and took the title Sir Simon Marsden.

The final book published in his lifetime was *Vampires: The Twilight World* (2011). While gathering material for this book on both ancient and modern vampire tales, he visited numerous vampire-related

locations, including Dracula's Castle in Romania, Whitby Abbey in North Yorkshire and the setting for Anne Rice's Vampire Chronicles novels, New Orleans. The book showed that Marsden had lost none of his appetite for creatively interpreting locations with great skill.

Despite the success of his book and print sales, Marsden always regarded himself as an amateur photographer who did his work because he enjoyed it. He was essentially a romantic who rejected what he described in his book, *Venice: City of Haunting Dreams*, as 'an increasingly ugly' modern world 'where we are not at peace with ourselves or nature, but deluded by the arrogance of our own self-importance.'

Although his work focuses on aspects of the supernatural, it's also a celebration of an earlier and less secular age when the mysterious and the unknown had a greater role in people's everyday lives.

Marsden died on 22 January 2012, aged 63, after suffering from heart problems in recent years, but not before completing the photography on a new book, *Russia: A World Apart*, to be published later this year. **AP**

To see more of Simon Marsden's work, visit the Marsden Archive website, www.simonmarsden.co.uk. His most recent book, *Vampires: The Twilight World* is published by Palazzo, price £20. A DVD of *The Twilight Hour: Visions of Ireland's Haunted Past*, a documentary featuring Marsden, is also available from the Marsden Archive

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¹Photokina is the world's leading imaging fair in Cologne.

Photograph by Tony Hurst



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Doug Churchyard Surrey

'My interest in photography began with film,' says Doug. 'I progressed to digital imaging with a small Olympus Camedia C-4100Z fixed-lens model that I used primarily for underwater shoots. After this my interest grew in digital imaging, particularly as the shots were instant and I could manipulate them. I then bought a Canon EOS 350D, which was quickly replaced by a Canon EOS 450D and more recently a Canon EOS 7D. I have been lucky enough to travel to some great locations, such as Australia, Lapland, Italy and Malta, which have provided many photo opportunities. I'm looking forward to my forthcoming trip to Africa, which will provide the chance to try some long-exposure, night-time shots.'



Underwater
1 This picture was taken some 15 metres down looking up to the surface of the Blue Hole in Gozo
Olympus Camedia C-4100Z, 1/1000sec at f/11, ISO 100

Posing
2 This meerkat is a resident of the Durrell Wildlife Park in Jersey
Canon EOS 450D, 1/500sec at f/6.3, ISO 100

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Side street

3 Doug found this shot in Venice after getting lost in a maze of alleys

Canon EOS 450D, 1/1000sec at f/28, ISO 100





Gill Golding

East Sussex

'Until 18 months ago, I'd never taken a photo beyond a few holiday snaps, and even those were very occasional,' says Gill. 'I decided to produce a 365 project by taking a photograph a day for a year and then uploading the images online, although I didn't seriously expect to complete it. Not only did I complete it, but I loved it. Using a camera every day and trying to take a photo of something different encouraged me to look at everything around me. It's amazing what can be found. I looked at photos that other people were taking and learned so much from them. It wasn't very long before I bought a DSLR and started trying new things.'



Leaf Talk

1 Gill came across these two leaves and saw the potential for a playful image

Canon EOS 7D, 1/60sec at f/5.6, ISO 200

Lewes Bonfire

2 Gill took this shot in November during a parade when the light was constantly changing

Canon EOS 7D, 1/125sec at f/20, ISO 2500

Plenty of Room

3 This image makes great use of a near-empty beach and beautiful light

Canon EOS 550D, 1/250sec at f/10, ISO 400

Rose

4 Gill used a long lens to completely throw out the background

Canon EOS 7D, 1/60sec at f/2.8, ISO 200



EDITOR'S CHOICE

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This is a familiar view, but Gill has shown us that it can still be interesting when the right conditions prevail and you make a good composition. The light is lovely here and the colours of the sky reflecting in the stones of the beach make this picture immediately eye-catching. The long format suits the scene and the people on the shore maintain our attention in the middle of frame. Great work.

Damien Demolder, Editor

Your pictures in print

Elizabeth Nunn Bristol

'This is a selection of photographs from my final SPI Foundation in Photography project,' says Elizabeth. 'My goal was to present the viewer with a sense of the splendour and beauty of the Palace of Versailles in France. Furthermore, I wanted to avoid the classic postcard-like shots commonly taken here and instead provide a more interesting and intimate portrayal of the palace.'



Stairs

1 Elizabeth wanted to capture the rich colours, soft lighting and symmetry of the stairwell
Canon EOS 550D, 18-135mm, 1/40sec at f/4, ISO 125

Reflections

3 The palace grounds are full of fountains and Elizabeth has made interesting use of the reflections
Canon EOS 550D, 18-135mm, 1/250sec at f/5.6, ISO 160

Arches

2 This image draws attention to the strong contrast between the brickwork and curves of the arches
Canon EOS 550D, 18-135mm, 1/100sec at f/5, ISO 320

Chandelier

4 Elizabeth has focused on the chandelier and emphasised the link between this and the ceiling painting
Canon EOS 550D, 18-135mm, 1/50sec at f/4.5, ISO 200



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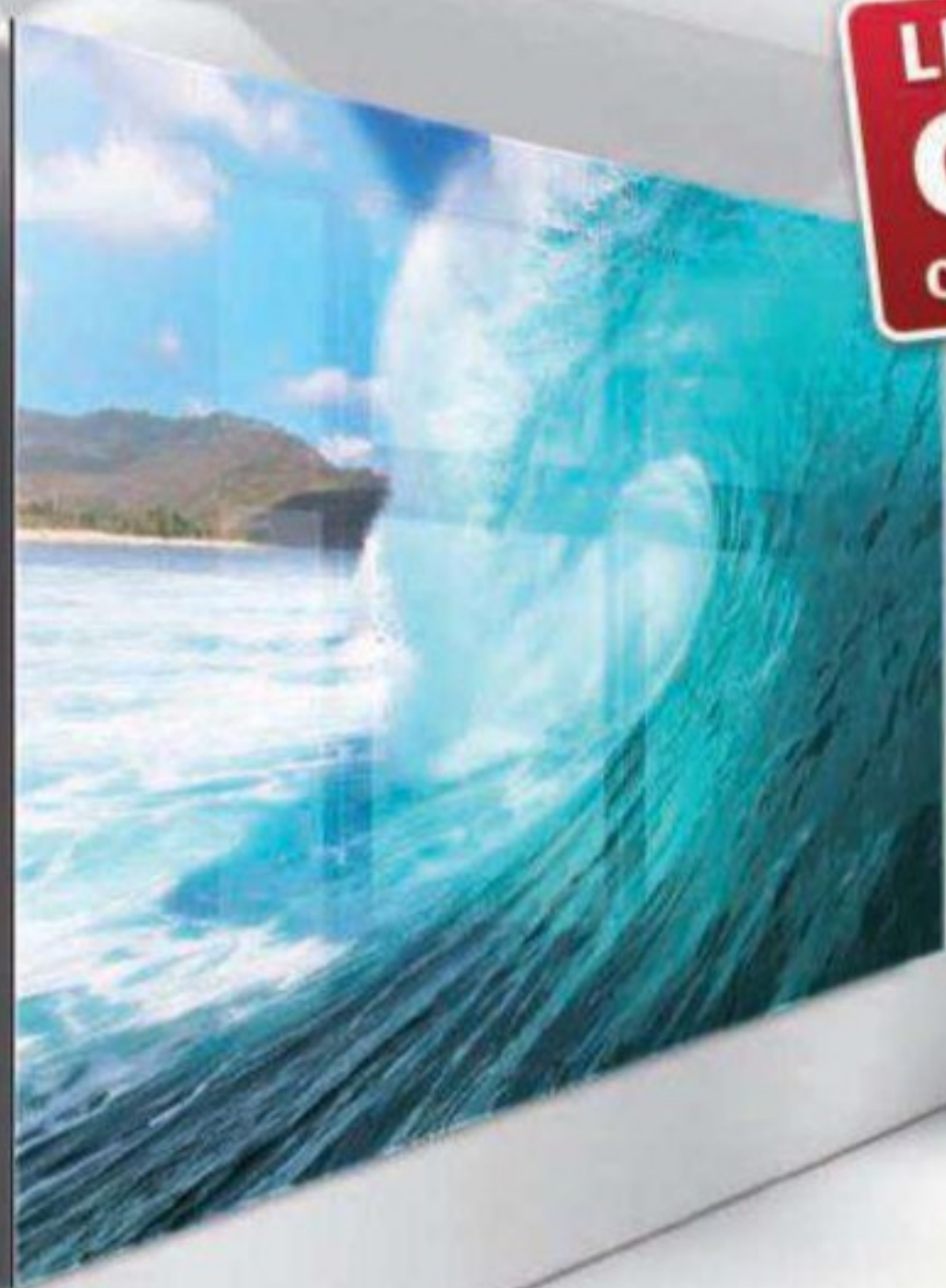
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APappraisal



Expert advice, help and tips from AP Editor Damien Demolder



Original



Bad crop

Watching the storm Roger Tapp

Canon EOS 5D Mark II, 70-200mm,
1/200sec at f/9, ISO 200

I LOVE the way Roger has composed his frame in sections, as it gives us lots of little pictures within the picture to look at. He has split the image well, with a nice balance of frame sizes and contrasting content. With the dramatic sky and stormy waves, he's really made the most of what he had.

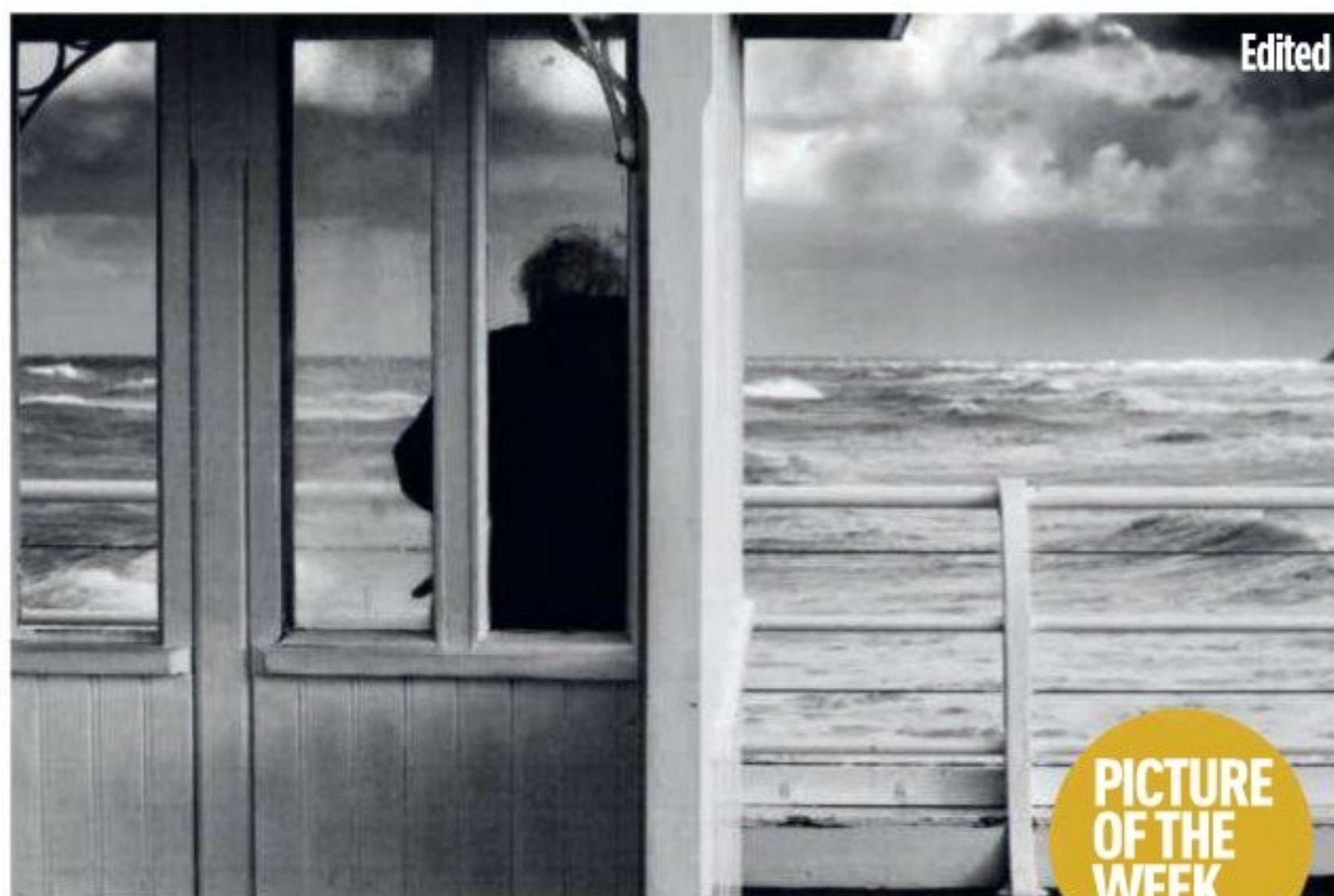
This kind of image relies not so much on its content but on the graphic qualities of that content, and when we're working in this way we need to pay close attention to details. Lines have to be straight, but the barrel distortion of the lens has given us a bulging middle. We can correct this using Filter>Distort>Lens Correction in Photoshop. A similar tool is available in later versions of Elements and DxO Optics Pro.

Once I performed the correction I cropped off the waste. I want to show two ways of doing this. As there is an annoyance in the bottom-left corner, where the cladding doesn't quite meet the edge of the frame, it is tempting to crop from that left side. However, this cuts away the edge of the window frame in the upper left of the picture – and we need that edge to contain our attention. Cropping from the bottom-right corner allows us to remove the annoyance but only trim the sea.

Finally, I increased the contrast a little using Levels, adding more black and darkening the midtones by moving the relevant sliders to the right. This emphasises the stormy nature of the scene and delivers a little more impact. It really is a great shot, though, and wins Roger the picture of the week award.



Good crop



Edited



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Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on [page 3](#). Enclose an SAE if you want them returned

*PRIZE APPLIES TO UK AND EU RESIDENTS ONLY/CONTENTS OF BAG NOT INCLUDED

Original



Indian women Ajay Parikh

Nikon D80, 58mm, 1/80sec at f/5.3, ISO 400

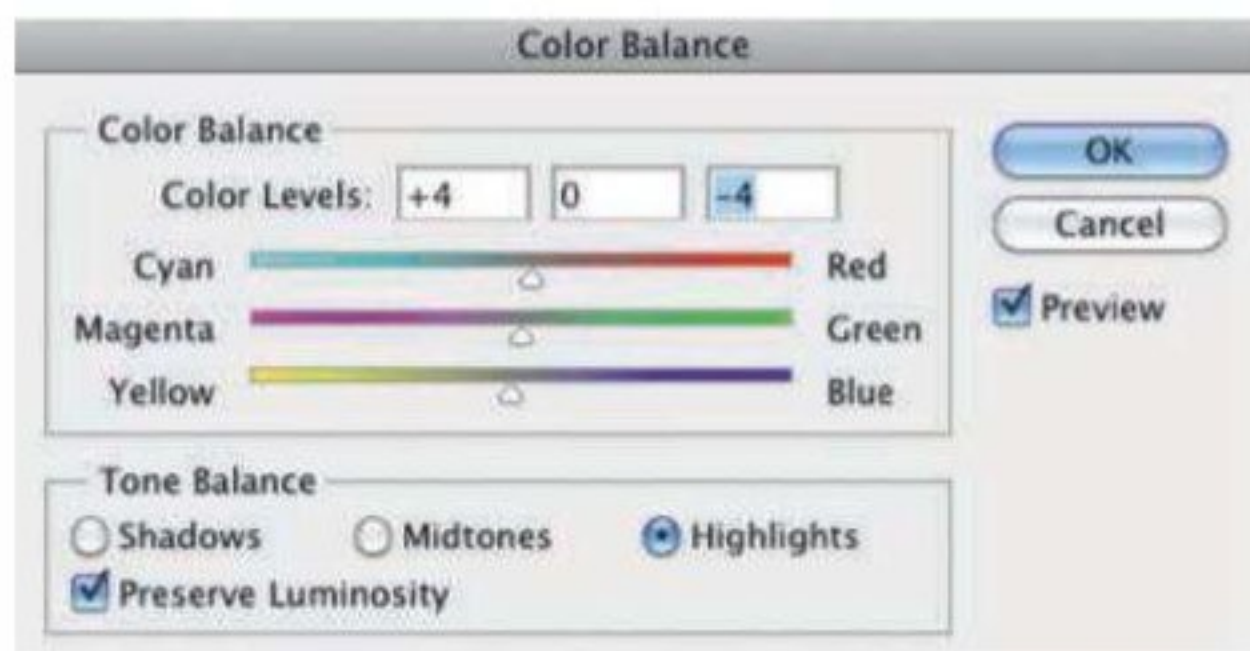
WE SEE a lot of what I call 'Native staring into the lens with a slightly blank expression', but here Ajay has given us something different and with a bit of life about it. The arrangement of the three heads works well, and the overcast day has provided nice soft lighting. We're a little far away, though, so I cropped the image to make our new friends fill the frame, allowing us to connect with them more directly. There is a coolness to the colours caused by the white balance, so I added a little yellow and red to the shadows and highlights, and yellow, red and magenta to the midtones. It's a nice shot, and Ajay should be pleased with it.

Crop



Adding a touch of yellow and red to shadows, midtones and highlights combats the coolness of Ajay's original image

Color Balance



Edited



Adrian's original

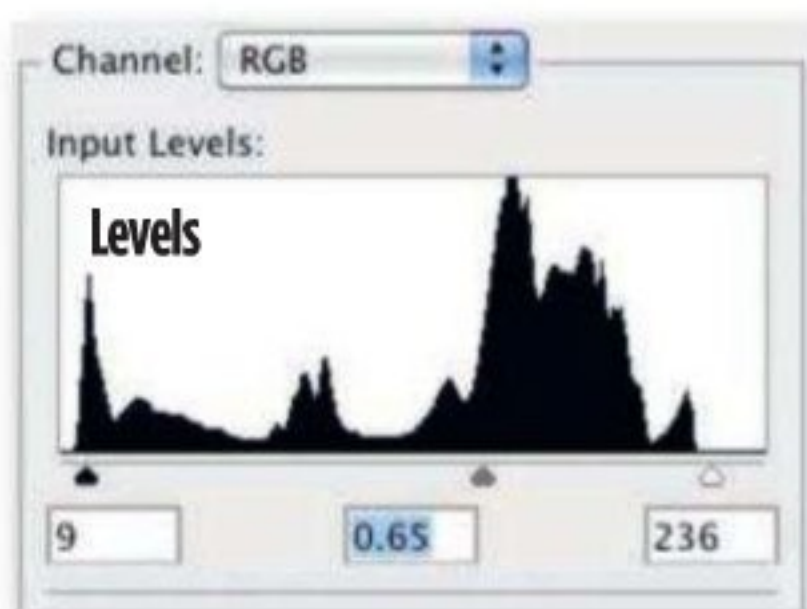


Adrian's edit



Bird in flight Adrian Osborne

Fujifilm FinePix S100FS, 92mm, 1/500sec at f/5.2, ISO 100



Cropped and Levels



PHOTOGRAPHING birds in flight is very difficult, but Adrian has made a great job of capturing a critical moment as this natural miracle launches itself from its perch. The timing of the shot, according to the bird's movement, is excellent, but a decisive moment requires that *all* the elements come together. That yacht tacking across the wind in the background is pure bad luck.

I like the upright format, but in this case we're just a bit too far away so I've made a crop to fill the frame. In doing so, I've chosen to go landscape so we can include the other bird. The picture isn't really about the birds, though – it's about that lovely evening light shining through their wings, and that is what I want to show. Adrian had a go himself at enhancing the warmth of the light by altering the white balance, but it wasn't really necessary. I used the Levels tool to darken all the tones, and this action alone has increased the strength of the colours.

For effect, I've simulated what the shot might have looked like had the yachtman not got in the way. You can see Adrian's eye works fine, as the essence is excellent, but when the output doesn't match the potential we have to try again until it all comes together.

'The yacht in the background is pure bad luck'

Damien's edit



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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

Konig Maxi Photo Studio Around £35

www.acecameras.co.uk

KONIG'S Maxi Photo Studio aims to provide everything that is required for small-product photography in one very compact carrying bag – just add a camera and you're away. The bag unfolds to form the main studio structure, held together by Velcro edging, with a choice of four backgrounds – red, blue, black and white – that drop down between the translucent walls.

Two domestic-style halogen mini spots with dichroic daylight balancing filters provide the lighting, projecting through the wall to illuminate the subject and background evenly. The light level forced me to increase the ISO setting considerably to get an adequate depth of field, and experimentation with the angle of light and its distance from the diffuser is necessary to achieve acceptable results. The backgrounds are supplied folded and need to be carefully steamed or ironed to remove any creases. The top of the studio can be left open to fill in the shadows with ambient light or daylight, or covered for more control.

While not very sophisticated, the kit works quite well and at this price would suit a beginner contemplating product and macro work, or for shooting small items for internet auction sites. **Andrew Sydenham**



The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Scosche clipSYNC £23.99

www.getmobileaccessories.com



RATHER

than carting around separate USB cables with mini USB and micro USB connections, the clipSYNC offers both in a neat, tangle-free design. The cable wraps securely around the unit when not in use and, by releasing the USB end, it frees the cable at the other end for connection. There are many devices that use the two connectors here, including the majority of digital cameras and several Android smartphones.

ClipSYNC measures roughly 50x35x10mm with the cable stowed and features a karabiner clip so is easily attached or stored. The unit is made from plastic and does not feel the most durable, but is tough enough. The cable itself is rather short, which suits tabletop devices like laptops perfectly, but use with desktop computers may be a little awkward depending on where the USB port is placed. Transfer speeds for a class 10 SDHC memory card when attached directly from the camera and using the cable is approximately 1min 10secs, making this a marginally slower, if not more convenient method than a dedicated card reader. **Tim Coleman**

FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Panasonic Lumix DMC-GF5

Panasonic's 12.1-million-pixel Lumix DMC-GF5 has a new processor and image quality claimed to match the higher-spec G3.

AP 19 May

Hasselblad H4D-31 vs Nikon D800E

It's full frame vs medium format! We look at how the image quality of each camera compares.

AP 19 May

Adobe Photoshop CS6

We look at the latest version of the software, featuring a redesigned user interface, and new content-aware mode and video-editing tools.

AP 26 May

Nikon D3200

The pixel race heats up once again. Nikon's entry-level DSLR has a 24.2-million-pixel sensor and Expeed 3 processor, yet costs less than £600.

AP 2 June

Sony Cyber-shot DSC-HX20V

Sony's travel-zoom compact camera features a 20x optical zoom, 18.2-million-pixel sensor and 1080p video recording.

AP 2 June

Professor
Newman
explains...

Infrared conversion

Professor Bob Newman explains why cameras don't all have infrared capabilities and looks at the science behind converting them to IR use

BACK in the days of film cameras, any one of them could be turned into an infrared camera simply by loading it with infrared film, and using a filter that blocked the visible parts of the spectrum. However, with digital cameras we no longer have that capability and, in fact, the cameras are built to ensure that they do not have any ability to capture infrared light. The reason for this is that if they did, the colours of the light that we can see – visible light – would not be represented accurately in our photographs.

Infrared is light that has a wavelength longer than is visible to the red receptors (cones) in our eyes. These respond down to a wavelength of about 650nm, and anything longer than that is classed as infrared. In my previous article on the colour response of sensors (AP 14 April), we learned that the dyes used in the colour-filter arrays of a camera, coupled with the native response of the silicon sensor, do not replicate the eye's response with 100% accuracy. This is particularly true in the case of the red colour filter, which allows a response deep into the infrared. Figure 1 (below) shows a typical colour sensor response, and it can be seen that it extends well below the limits of the visible red spectrum.

The consequence of this additional red spectrum response is incorrect colour response compared with real life. This is because the infrared reflectivity of objects can be very different from their red reflectivity. For instance, we see leaves

as green because the chlorophyll dye has a high green reflectivity but a low red one. However, it has a very high infrared reflectivity. Using the colour filter array, the red channel would register much more light than it should, and the leaves would appear yellow or even pink (this is, in fact, one of the effects that infrared film is used for). To prevent this effect, a digital camera includes an infrared blocking filter, which is usually included as part of the filter pack above the sensor, along with the anti-aliasing filter as shown in Figure 2 (see far right).

Occasionally, cameras are made without a sufficiently strong infrared blocking filter. One well-known example of this is the Leica M8. This did not include any extra filter pack above the sensor (indeed, it had no anti-aliasing filter). Instead, the cover glass in the sensor package was made to have some infrared blocking ability. The reason for this is that the lenses of the Leica M system can have exit pupils very close to the film plane, leading to oblique angles of incidence of the light in the corners of the frame. The Leica engineers felt that a thick filter near the image plane would degrade image quality in such a case,

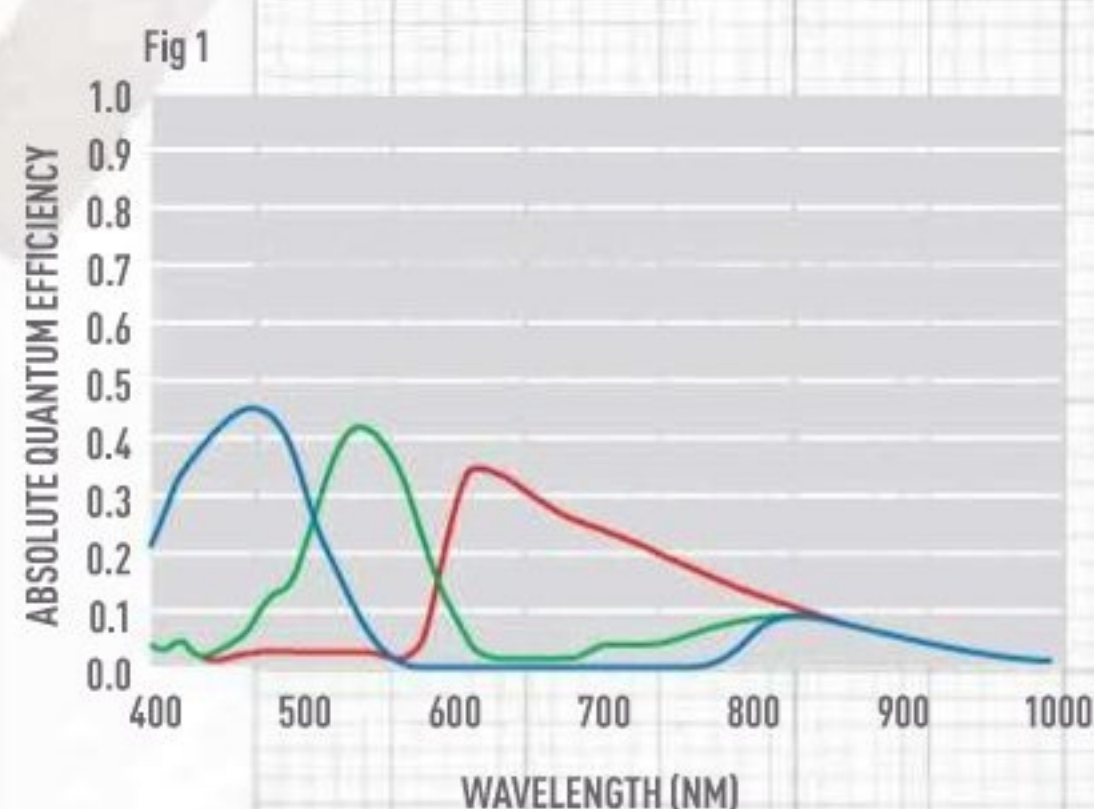
'Infrared is light that has a wavelength longer than is visible to the red receptors (cones) in our eyes'

and therefore adopted a different solution. Unfortunately, the infrared blocking effect of the cover glass was insufficient, and the camera could display some unusual colour shifts. The final solution was to fit an infrared blocking filter to the lens (see Figure 4, below).

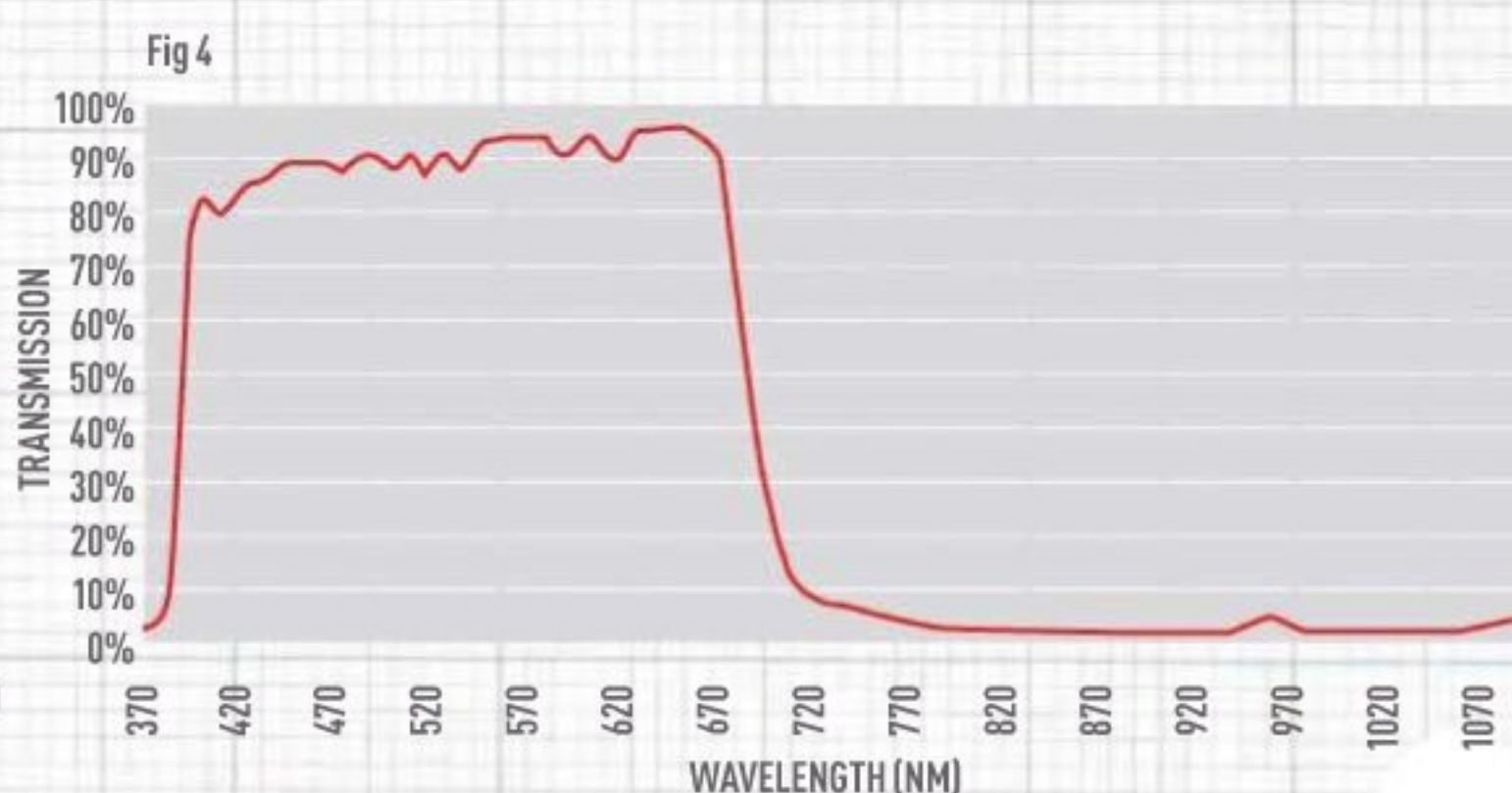
RESTORING THE INFRARED RESPONSE

The reason for recovering the infrared response in digital cameras is either for scientific studies that require it, or to explore the creative possibilities of the other-worldly colour shifts (or tonality shifts in monochrome) that result from the use of an infrared camera. The route to restoring the native infrared response of the camera is to take away the infrared blocking filter. However, this is not sufficient in itself because the thickness of the filter is part of the optical path from lens to sensor. If it is simply removed, the camera will no longer focus accurately, so it needs to be replaced with a piece of glass of exactly the same thickness.

Therein lies the second problem: the infrared filter needs to be a separate unit that can be separated from the anti-aliasing filter (unless it is intended to remove both together) and the sensor itself. This is true for many cameras, but not all. The outcome is that unless someone else has already performed the conversion for a particular model of camera, found that the filter is separately removable and measured its size and thickness, the first step of a conversion may be to dismantle the camera only to discover that it is not feasible. If this is what you do, it would only be public-spirited for you to report your findings so that others may undertake the conversion with



The colour response of a typical sensor and colour filter



The response of a B+W 486M infrared cut filter, which is needed to restore the response of an infrared-enabled camera to normal colour vision

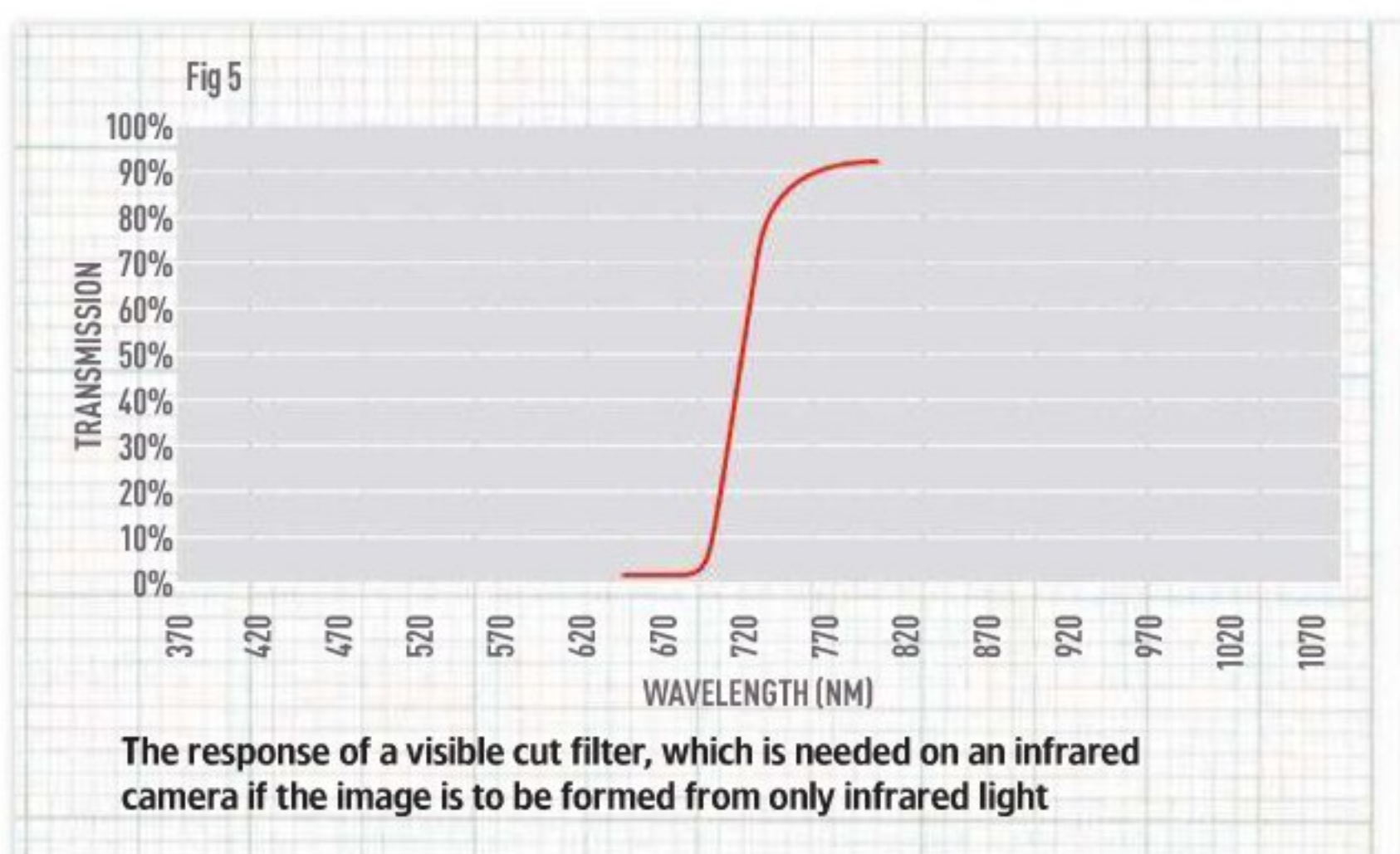
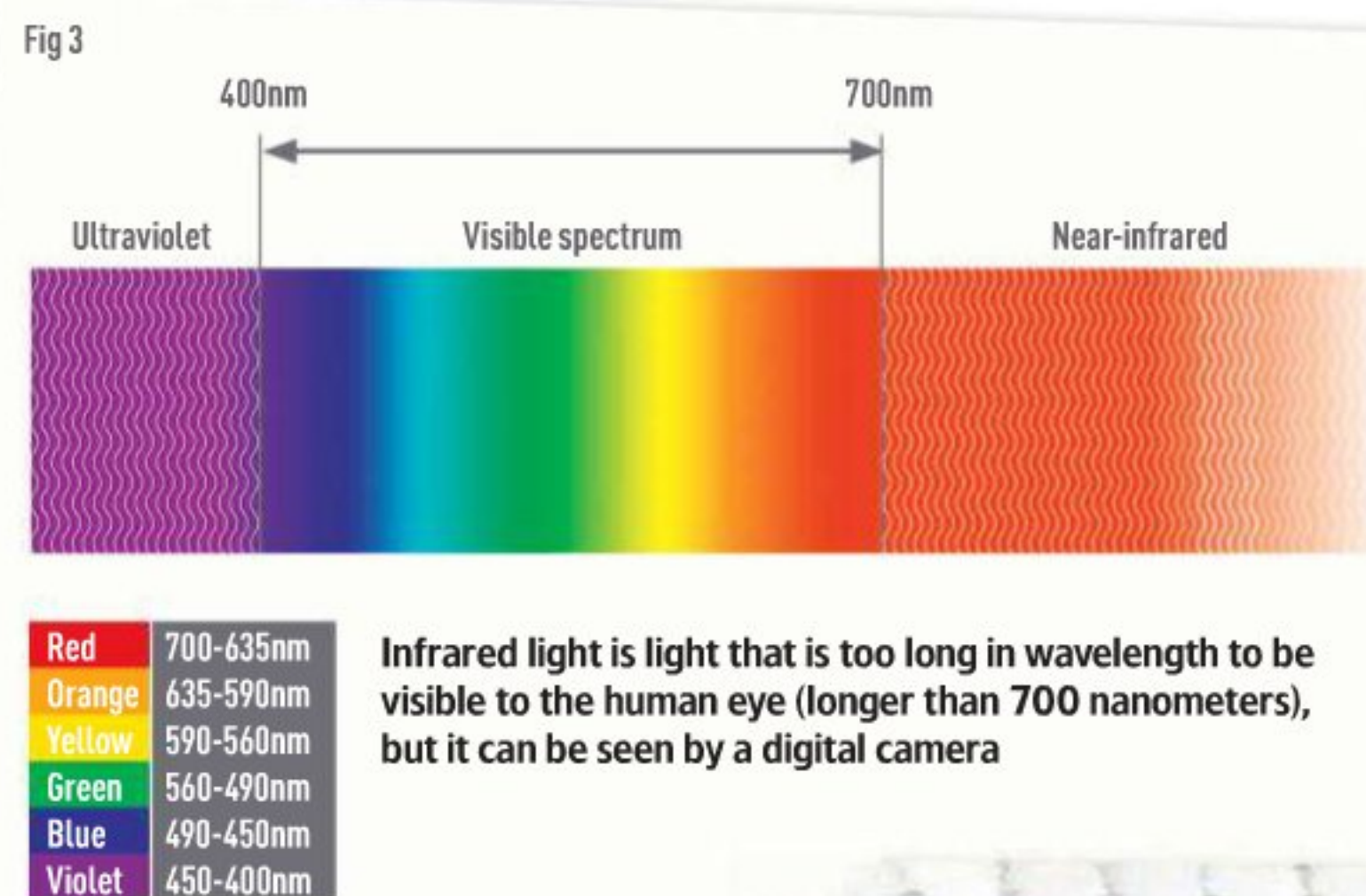
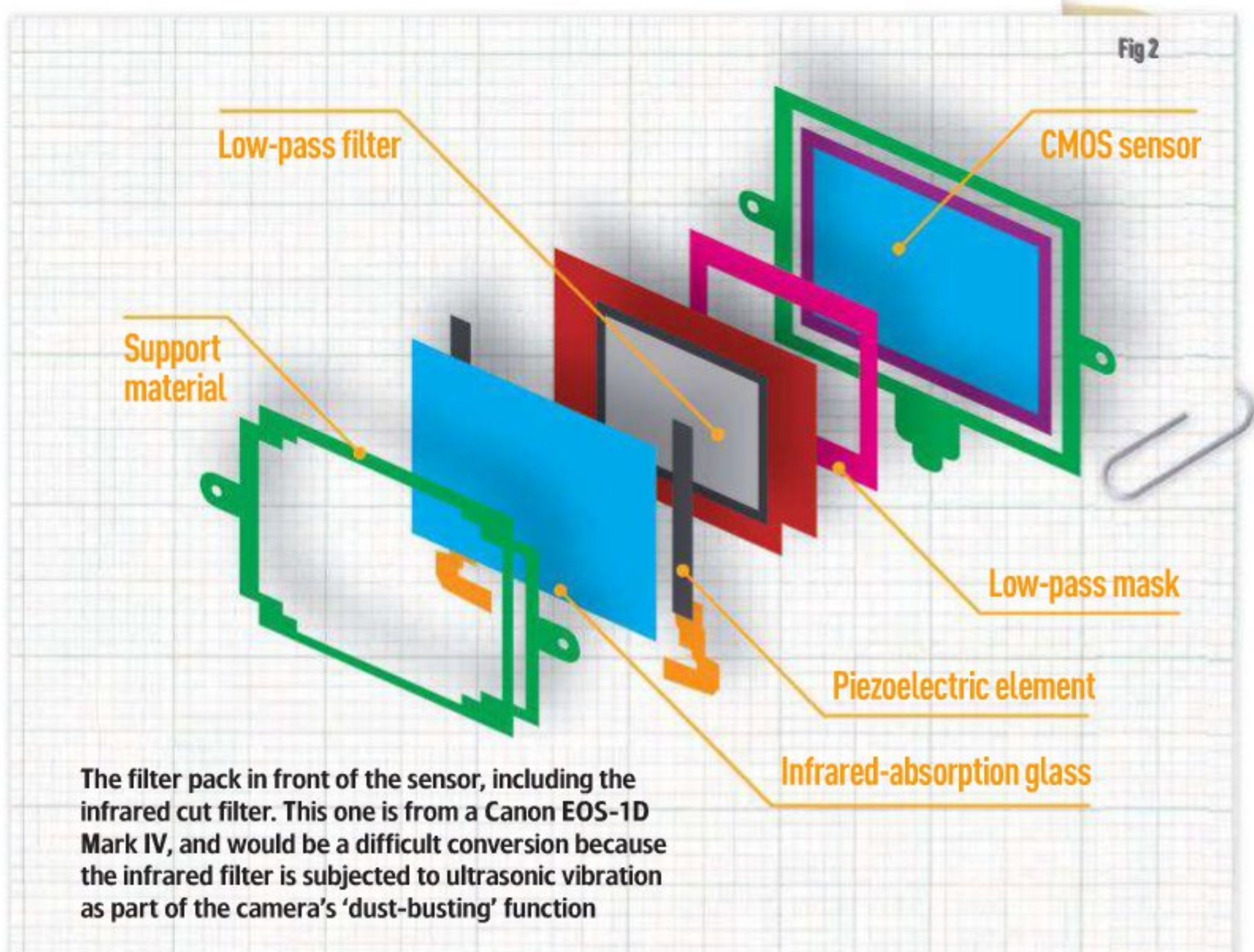
'It is certainly not an exercise for the faint-hearted, or people without the proper experience'

prior knowledge. One good way to find out in advance whether your camera is convertible is to see if it is listed by any of the various companies that undertake such conversions (such as Protech Photographic, visit www.protechrepairs.co.uk or call 01825 732730).

At this point it should also be noted that the conversion will change the effective sensitivity of the sensor, so that the camera's light meter may no longer be accurately calibrated. Furthermore, it will display the colour-shift properties mentioned previously (which is what infrared photographers are aiming for) even when these are not needed. The simple solution is to place an infrared cut filter over the lens for normal use. These tend to be expensive because they are thin-film interference filters rather than the normal dye-based filters. A suitable filter would be a B+W 486, as shown in Figure 4 (below). Conversely, if an image is to be taken using only IR light, a visible-light blocking filter is needed (as shown in figure 5, below).

On a final note, if the best infrared response is desired, it is possible with some cameras to remove the colour filter array by removing the top glass of the sensor pack and applying appropriate (and noxious) solvents. This also removes the microlens array, resulting in a monochrome camera with reasonable response from blue to deep infrared. It is certainly not an exercise for the faint-hearted, or people without the experience and appropriate equipment for handling the solvents required.

In any case, if it is your first attempt at infrared conversion, it obviously makes sense not to attempt the exercise with a brand-new, valuable camera, or one with sentimental value. **AP**

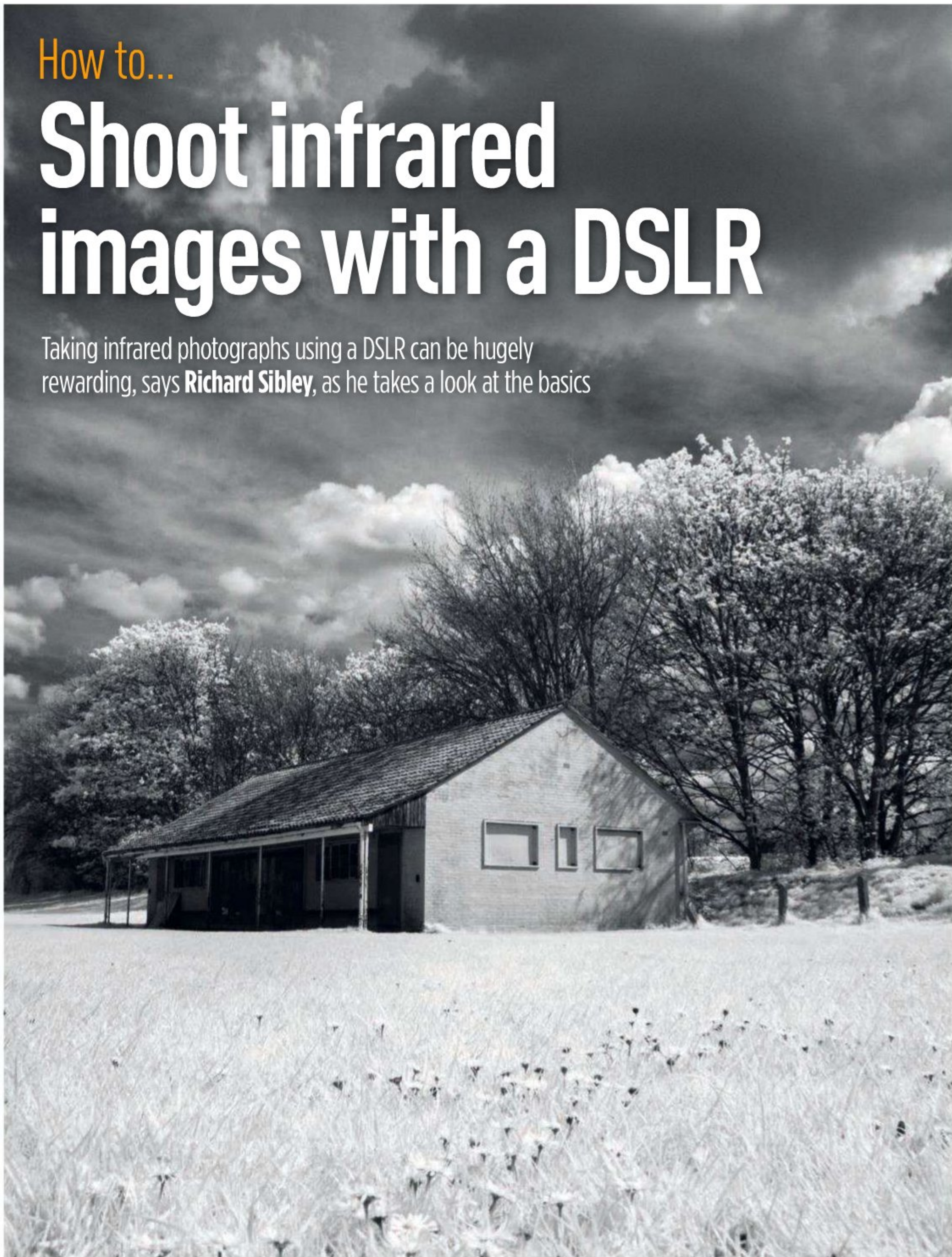


BOB NEWMAN originally trained as a physicist, and is now an engineer and computer scientist with a PhD in real-time systems design. He has been working with the design and development of high-technology equipment for 35 years and has been responsible for innovative developments in graphics workstations, avionics, marine instruments and radar systems. Two of his products have won innovation awards. Bob has led research projects in design methodology, automotive technology and, more recently, sensing systems. He is currently Professor of Computer Science at the University of Wolverhampton. Bob is a camera nut and has been a keen amateur photographer from the age of seven. He is delighted to be given the opportunity to apply his professional expertise to his hobby.

How to...

Shoot infrared images with a DSLR

Taking infrared photographs using a DSLR can be hugely rewarding, says **Richard Sibley**, as he takes a look at the basics



THERE are many different ways in which infrared images can be captured. Some cameras, including compacts, DSLRs and compact system cameras, will be sensitive to infrared light to some degree straight out of the box, while others will require modification. As Professor Bob Newman explains in *Infrared conversion* on [pages 42–43](#), the majority of digital cameras are fitted with an infrared blocking filter, also known as a hot mirror, that stops infrared light reaching the sensor. Depending on the strength of this filter, a little infrared light may creep through, but for the most part it is this filter that prevents true infrared images being captured on digital cameras.

It is a simple matter to establish a camera's suitability for shooting infrared images. All you need to do is use an infrared remote control, such as that used for televisions, in the way described on [page 62](#).

If a camera shows some response to infrared light after testing it using an infrared remote control, then an infrared filter can be bought to block out most or all of the visible light spectrum and allow only infrared light through. Which filter to use depends on the exact effect required. For more information

on this, see Tim Coleman's round-up of infrared filters on [page 55](#). If you already own an infrared filter, you can test your camera's response just by using the filter on a bright sunny day and seeing how much, if any, infrared light is captured.

CHOICE OF CAMERA

There are some DSLRs available that are ideally suited to infrared use, particularly the Sigma SD range, which have hot mirror filters designed for easy removal without having to take the camera apart. With the filter removed the camera is sensitive to infrared light, so an infrared filter can be fitted over the lens to block out visible light and allow only infrared light through. Also suitable is the Fujifilm FinePix IS Pro, which has no hot-mirror filter but is sadly no longer in production. If you can find one for sale, either new or second-hand, it commands a price of around £1,000.

The problem with using an infrared filter with a DSLR is exactly the same as when shooting on film. The filter blocks visible light, which means that focusing and composition must both be set before the filter is fitted. Thankfully, DSLRs can overcome this with

the use of live view, which accounts for the lack of light and brightens the image on the rear screen.

Converting a camera for infrared use, such as we have done with a Nikon D70S on [pages 48–50](#), is a more convenient solution. After removing the hot mirror, an infrared filter is put in its place. As the filter no longer lies in the optical path between the lens and the viewfinder, focusing and composition are possible without having to constantly take the filter on and off each time. For those serious about infrared photography, converting a DSLR for infrared use is definitely the best solution, although it will mean that the camera can only ever be used for shooting infrared.

INFRARED LIGHT

While there are many man-made sources of infrared light, by far the best source is the sun. Infrared light will be at its strongest on very bright sunny days, at around noon when the sun is at its peak. Usually, landscape and portrait photographers avoid shooting at this time of day because of the very high contrast that bright sunlight creates, but for those shooting infrared this time of day is perfect.

One of the reasons that infrared photography is immediately associated with landscapes is due to the particular way that infrared light affects foliage and the sky. Clouds reflect infrared light, so the denser the cloud the brighter it will appear in the image. Blue skies, on the other hand, absorb infrared light and become very dark. This contrast can turn even a fairly ordinary-looking bright sky into something much more dramatic.

Foliage also reflects a lot of infrared light, and this causes grass and leaves to turn a very bright white. Again, this effect is most visible in the middle of the day, but it is even more pronounced in late spring when plants are flourishing. In fact, the conditions outside at this time of year are ideal for shooting infrared landscapes.

However, just because the middle of the day is seen as the optimum

Below right:
Landscapes
look particularly
pleasing, as blue
skies go very dark
while foliage is
very bright



WHITE BALANCE

AS OUR eyes don't see infrared light, there isn't a right or wrong way of adjusting the colour of infrared images. However, we have become accustomed to seeing these images in a particular style due to the way in which they are printed from infrared film.

The starting point when adjusting the colour of an infrared image is to set the correct white balance in-camera. Using the AWB setting is useless if the images are to be kept in colour because they will appear as a bright salmon pink, although this is fine

if they are ultimately intended to be black & white.

For colour images, it is best to set a custom white balance. This can be done by taking a reading from a piece of white paper or grey card, although many infrared photographers simply use a patch of green grass. The result will be foliage that is a light grey or white, and skies that are brown or dark amber.

Sometimes it can be difficult to take an AWB reading successfully, which can often be due to the length of exposure. If so, simply increase or decrease the exposure time.



time for shooting infrared images doesn't mean that interesting effects cannot be captured at other times. Just before sunset and just after sunrise are equally interesting times. The sun is low in the sky, which causes very long shadows, and where there are shadows there is usually very little infrared light. So while an image exposed as normal may pick up some visible light in shadow, an infrared image will show these shadows as being far darker. Look to photograph scenes with interesting shadows, such as shooting through tall trees first thing in the morning. Also, pay attention to items that are in the shade, as they will be darker than they would be in a normal exposure.

METERING AND EXPOSURE

Most digital camera sensors are more sensitive to infrared light than is the case with infrared film. When using the converted

Right: Timing is important, as a delay of just a few seconds, when clouds block sunlight, can change the look of an infrared image dramatically

Below: Lens flare is much more of an issue when shooting infrared images, as lens coatings are designed to work with visible light

Bright light



Dull light



LENSES AND FILTERS

IN THEORY, any lens can be used to shoot infrared images, although there may be a few limitations and some will be better than others. Issues occur with the coatings that are used with lenses. Optical coatings are designed to work with visible light, and may or may not work with the infrared spectrum. As a result, some lenses may display a lot of lens flare, sometimes even when not shooting directly into the sun. For this reason, it is advisable to use a lens hood, and remember that any slight lens flare visible through the viewfinder may be hugely exaggerated in the final image.

Another issue is hotspots, which show as large circular flares directly in the centre of the image frame. They are caused by the internal reflections of the infrared light within the lens, and are again due to the coatings of some internal lens elements that are designed only to reduce the reflection of visible light.

The best way to find out whether a particular lens is suitable for infrared use is to test it at different

apertures and focal lengths. Just as when shooting conventional images, it may be the case that some lenses perform better at particular settings.

Alternatively, search online. There are lists available on the internet from people who have reported back on the performance of a particular lens when used for infrared. One such list, compiled by Jim Kramer, can be found at www.jim-kramer.com/IR-Lenses.htm. While not comprehensive, there are a number of popular lenses listed, although there are some conflicting reports of the performance of some of them. If you are buying a lens for infrared use, make sure you do some research and, if possible, try the lens before purchase. Another tip to remember is that just because a lens has infrared markings doesn't mean it will necessarily work on an infrared digital camera. While ideal for film, some lenses, due to the sensitivity of the sensor and the anti-reflective coatings used on the lens not being specifically designed for digital cameras, may not perform as well on a digital camera.

USING FILTERS

ONE THING that is often overlooked when shooting infrared images is the use of filters in front of the lens. Photographic filters are designed to block visible light, not infrared light, and as such some of the most popular filters simply won't work. For example, an ND filter will have no effect, as although some visible light is blocked, infrared light is not. The camera will perform as if the filter isn't there. To increase the length of the exposure, a hot-mirror filter must be used. This will block out most of the infrared light, although exposure times could be very long, even in bright sunlight.

Graduated ND filters won't work, either. The infrared light will pass straight through the darker gradient. Thankfully, this is less of an issue as the sky in an infrared image will usually be high contrast and won't require an ND grad filter to darken it.

A filter that can affect infrared photography is the UV filter. Although in theory this shouldn't have any effect, the filter coating can cause images to look soft, even when the lens has been correctly focus. Again, the only way to find out if the filter is having an adverse effect is to compare images captured with the UV filter on and off.

Nikon D70S with a 720nm IR filter fitted over the sensor, I found that I could quite happily use the evaluative metering system, which is obviously completely unaware that there is now an infrared filter positioned in front of the sensor. Generally, the results when using evaluative metering were exactly as would be expected, requiring only a slight adjustment to get the desired exposure. In very strong sunlight exposures didn't need any adjustment, but I generally found that simply setting the exposure compensation to +3EV allowed me to happily point and shoot.

The exact exposure adjustment required will depend on the sensor of the camera and the filter in use. An 890nm filter blocks the passage of all visible light, as well as some of the infrared spectrum so that only an extremely narrow frequency of infrared light can pass through. When using this filter, exposure times can increase slightly, but again it should still be fine to handhold the camera.

Long exposures occur when a camera with a weak hot-mirror filter is used for infrared photography. In these instances, the hot-mirror filter will block some, but not all the infrared light, so a longer exposure of a few seconds may be necessary to allow enough infrared light to pass through to the sensor.

AUTOFOCUS

Focusing has always been an issue with infrared images. Lenses are designed to focus visible light, not infrared light, and as a result the autofocus system of a camera cannot be relied upon. Infrared light comes into focus just in front of visible light. It can be compared to chromatic aberration, where different colour wavelengths focus at slightly different points, and if a lens cannot bring the different colours to focus at the same point, chromatic aberration is the result.

Many older manual-focus lenses have an infrared focus marker, which can be used to adjust the focus for infrared light. However, even these can't be completely relied upon as many are inaccurate, and if using a zoom lens the infrared focus point can actually change throughout the zoom range.

For most landscape images, autofocus can be used in conjunction with an aperture of f/8 or f/11, and the depth of field should be sufficient to ensure that the image is in focus. However, remember to pay attention to any subjects in the foreground and make sure they are sharp before leaving the scene. For images where a shallow depth of field is required, manually focus slightly in front of the subject and then review the image on the rear screen to see whether it is in focus.

Although the autofocus of a converted camera can be adjusted for infrared use, it can still vary from lens to lens. If you are having a camera converted and know there is a lens you will use more than any other on the camera, then supply the lens with the camera and ask that the AF be adjusted for this lens. **AP**

Before

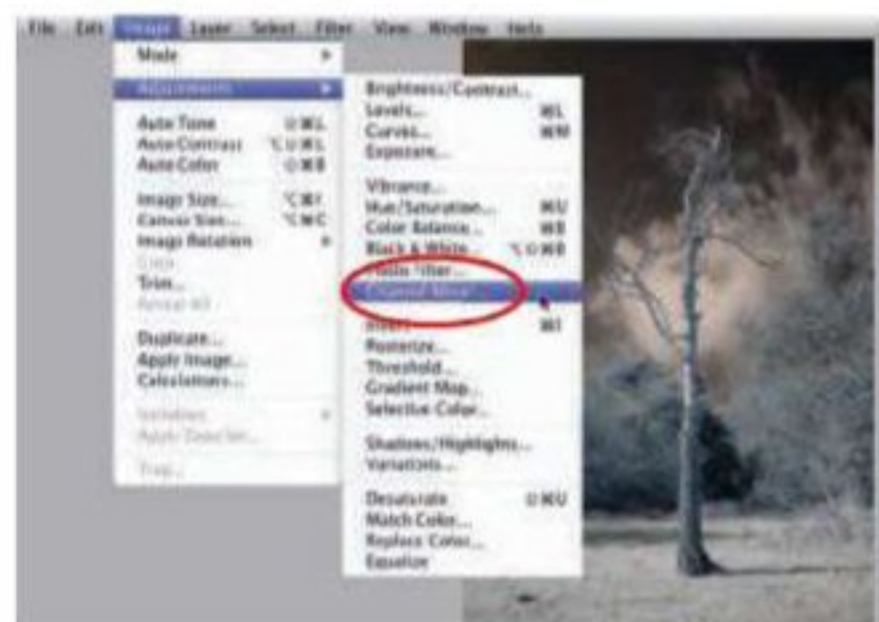


After

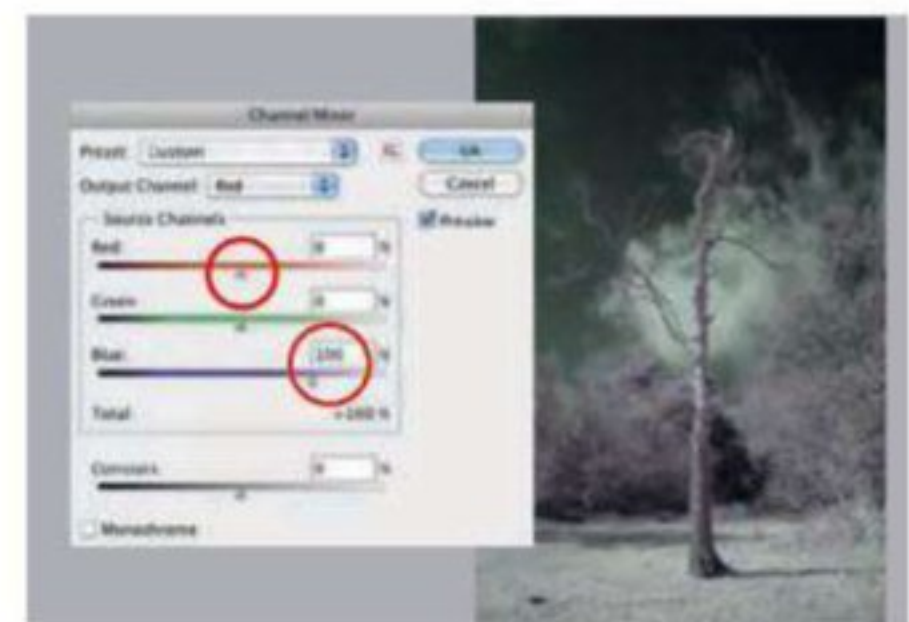


SWAPPING CHANNELS

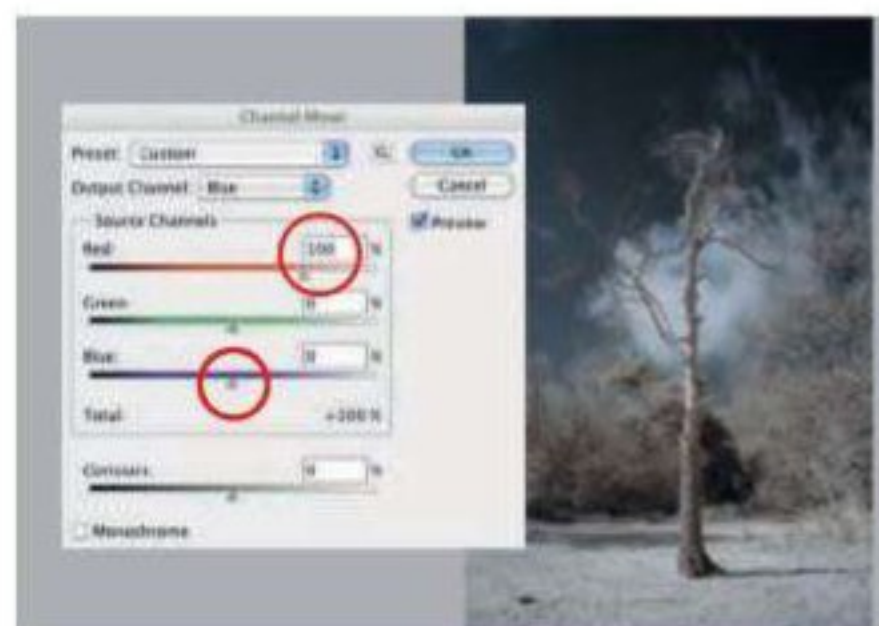
ONE popular technique when shooting digital infrared images is to swap the red and blue channels around. Having taken a custom white balance reading, the resulting image should have a red/amber sky. To turn this into a bright blue sky while leaving foliage looking white, simply swap the red and blue channels of the image.



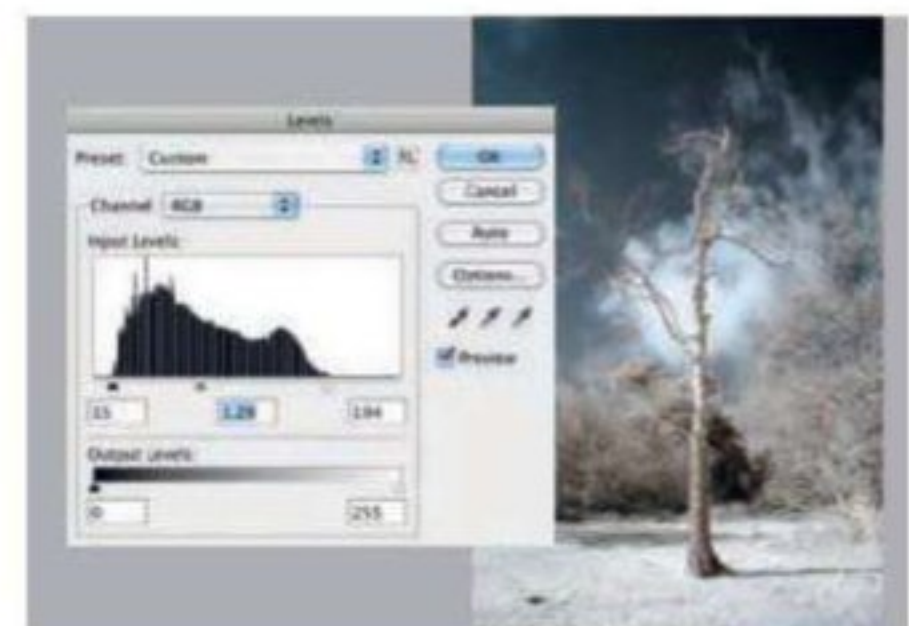
1 In image-editing software, select the Channel Mixer. In Photoshop, this is found under Image>Adjustments>Channel Mixer.



2 With the Red channel selected, move the Red slider from +100 to 0, and the Blue slider from 0 to +100.



3 Now switch to the Blue channel and boost Red from 0 to +100 and reduce Blue from +100 to 0.



4 With the Red and Blue channels swapped, all that is left to do is adjust the image Levels.

AP explains...

Converting a DSLR for infrared

Converting a DSLR for infrared photography is an intricate task that requires care, but the results can be rewarding. **Richard Sibley** explains what's involved

INFRARED photography has been around for a long time and there are a number of ways to achieve the look, from film to filters and in-camera effects to post-production editing software. Many DSLRs offer infrared (IR) modes among their many effects, but a DSLR conversion is by far the best option for those who are really serious about infrared photography.

The reason for this is that DSLR sensors are able to 'see' near-infrared light, but this light is blocked out by a hot-mirror filter situated in front of the sensor so that only visible light gets through. To convert a DSLR for infrared use, this hot-mirror filter must be removed and replaced with another filter that allows IR light to pass. Possible options for replacement filters are listed on [page 50](#).

WHAT'S INVOLVED

Sitting directly in front of the imaging sensor, the hot-mirror filter is in many cameras bonded with the anti-aliasing filters. To remove the filter, you must first access it, which means dismantling the DSLR. Do not undertake this procedure unless you are absolutely confident in what you are doing.

Exactly how much disassembly is required depends on the make of camera. Some models, such as the Nikon D70, are notoriously easy, while others, such as those

made by Canon, are more difficult. Once the camera has been taken apart and the sensor unit removed, the hot-mirror filter can be taken off. More often than not, the filters are lightly glued into position around the edge of the sensor. Using tweezers to apply a little pressure around the filter's edge may be enough to carefully pry the glass filter off the sensor. However, the glue may need to be dissolved using alcohol or acetone. Be warned: these chemicals can melt and damage plastic, so this technique cannot be used on sensors that contain plastic surrounds, or that are held in place with a plastic cage. Whichever method is employed, patience is key.

Once the hot-mirror filter has been removed, the replacement filter should be fitted into position and the camera reassembled. However, the conversion doesn't end there. The focus position to which the camera is set is based upon visible light, not infrared light. As such, infrared images focused to the same point as a visible-light image will often display front focus.

To fully convert a camera, therefore, the autofocus (AF) must also be adjusted. There are many ways to do this, such as making tiny adjustments to the sensor position, the AF mirror or the AF system itself. Most

Using a converted DSLR is the best way to shoot infrared images, but the conversion is best left to the experts

technicians who perform such conversions keep their cards very close to their chests regarding which method they use, and some use more than one.

The problem, however, is that lenses are designed differently. Most are not designed with infrared use in mind, and different lenses will focus infrared light to different points. When converting a camera, if there is one particular lens that is likely to be used most of the time, then ask if the AF adjustment can be set for use with this lens to give you the best results.

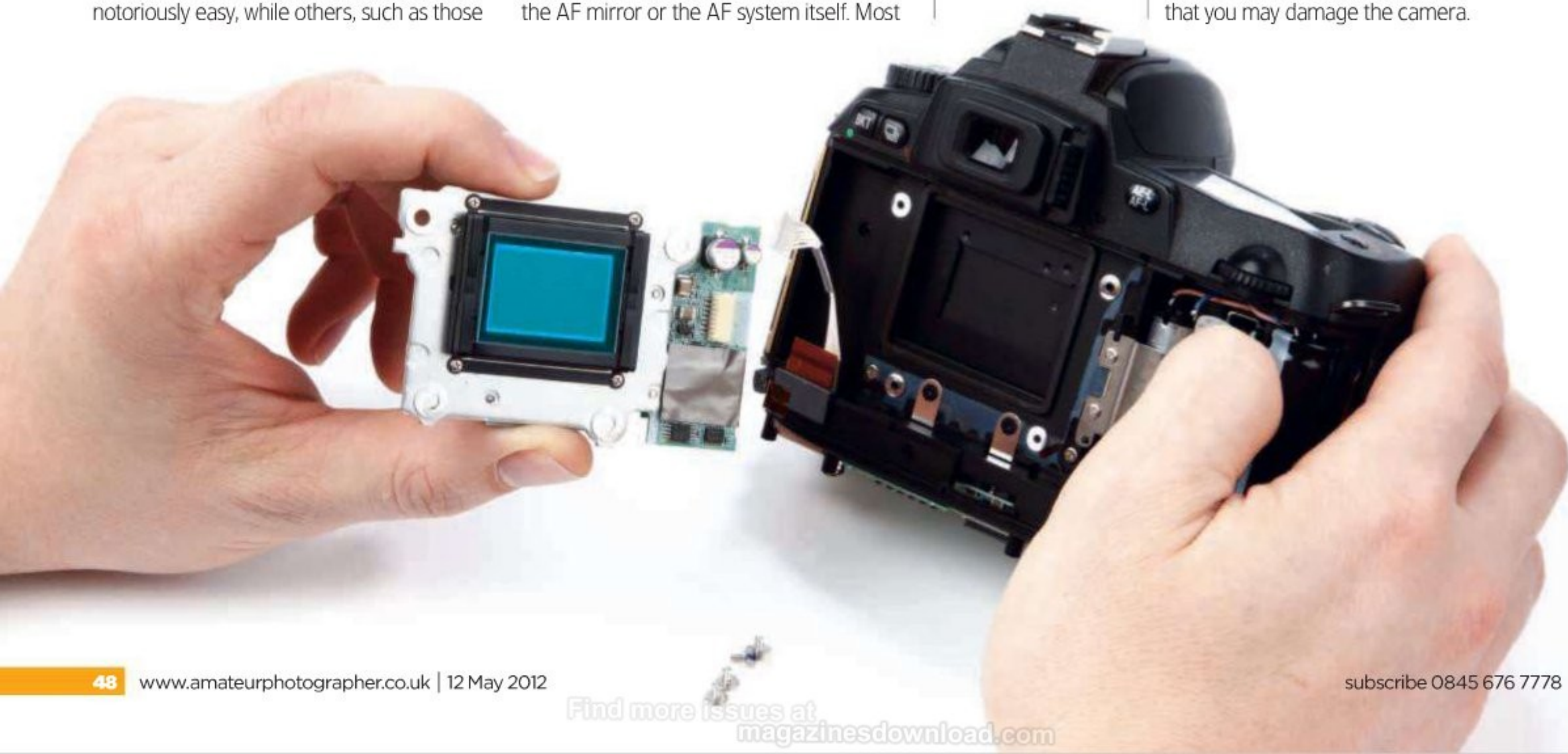
WHAT CAMERA SHOULD I CONVERT?

For most photographers, infrared imagery is of supplementary interest – a fun and creative foray into a different photographic world. Clearly, then, it would be unwise to convert a main camera, but with many photographers now on their second or third DSLR, an older model could be converted instead. And if this camera has only been lying around unused, then an infrared conversion could give it a new lease of life.

If you don't have a older, spare DSLR, they can be bought second-hand for a fairly modest sum. One of the most popular models for conversion is the Nikon D70S, which we have used here. As a 6.1-million-pixel camera, the resolution is fine for an infrared hobbyist. In fact, with the anti-aliasing filter also removed as part of the conversion, images are sharper than before.

If you hunt around, you may find a 6- or 8-million-pixel DSLR for around £200, although the cost of the infrared conversion can add up to another £250 to the cost. Early Nikon DSLRs tend to be cheaper to convert than their Canon counterparts because it is easier to remove the hot-mirror filter.

Of course, there is the option to undertake the conversion yourself, and there are many websites that feature step-by-step guides. Remember, though, that the procedure is more complicated than it looks, and there is always the risk that you may damage the camera.



CONVERSION STEP-BY-STEP GUIDE

Here is our brief guide to the steps involved in converting a camera for infrared use. The camera in question is a Nikon D70S, on which many of the images in this issue were taken

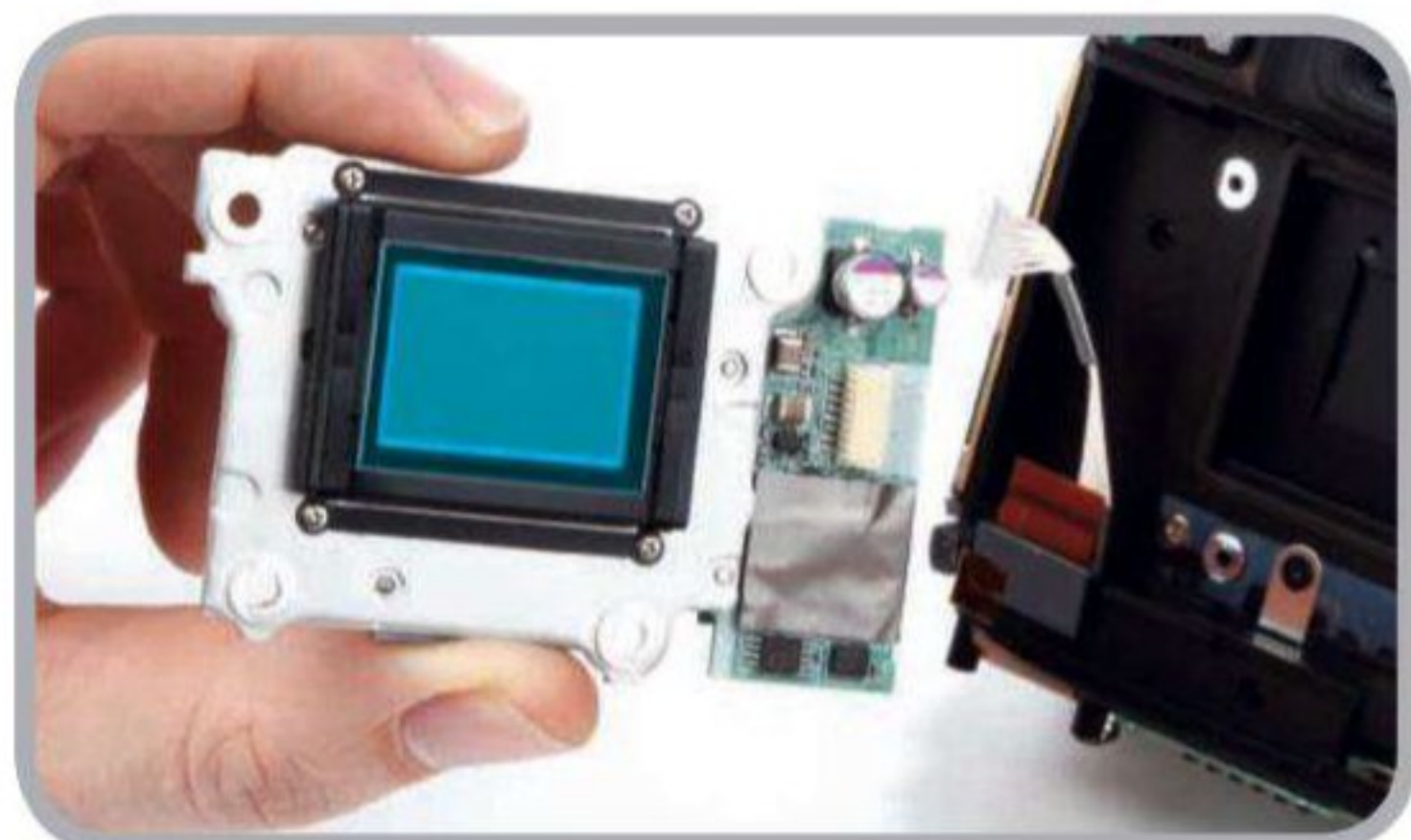
DO NOT ATTEMPT TO CONVERT A CAMERA YOURSELF UNLESS YOU ARE CONFIDENT IN DOING SO AND HAVE THE NECESSARY TOOLS AND KNOWLEDGE



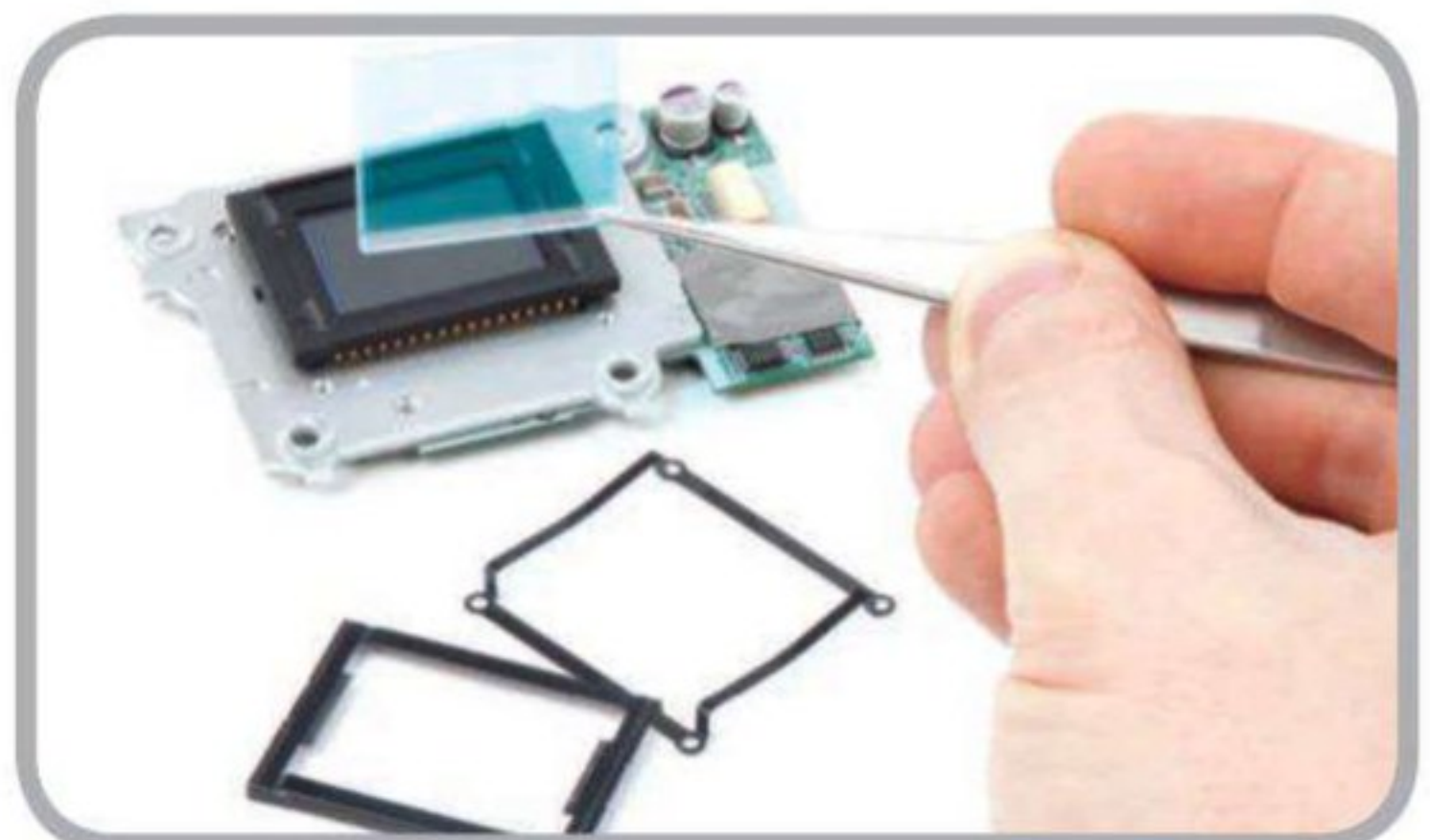
1 We need to be able to access the image sensor unit to replace the hot-mirror filter with the infrared filter. To do this, the first step is to remove the base of the camera.



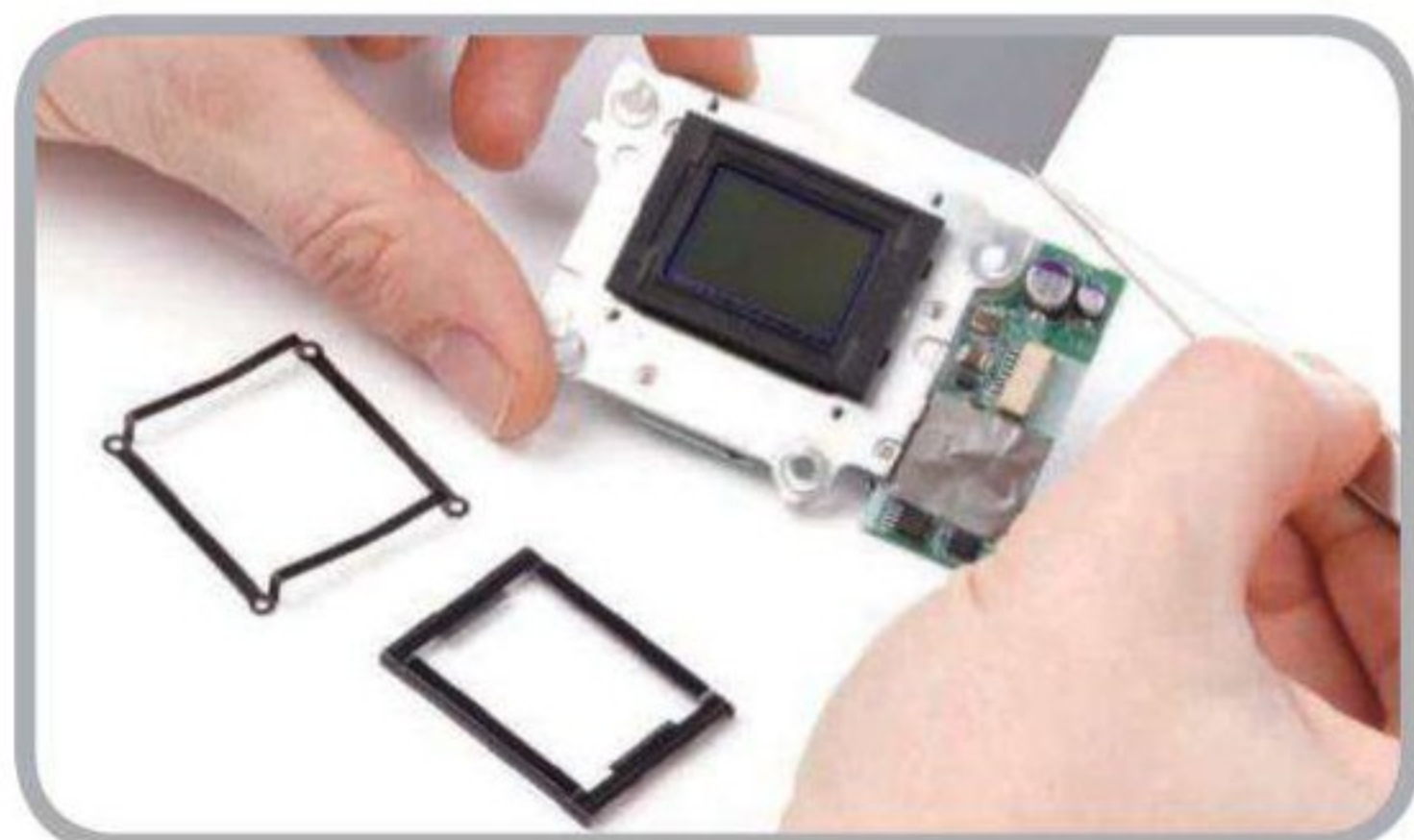
2 With the base of the camera removed, the back of the camera can now also be unscrewed and taken off. Most cameras, as with the D70S here, will have a ribbon cable that runs from the camera's main circuit board to the LCD screen on the back of the body. This cable simply unplugs from the socket and can be carefully prised apart using a pair of tweezers.



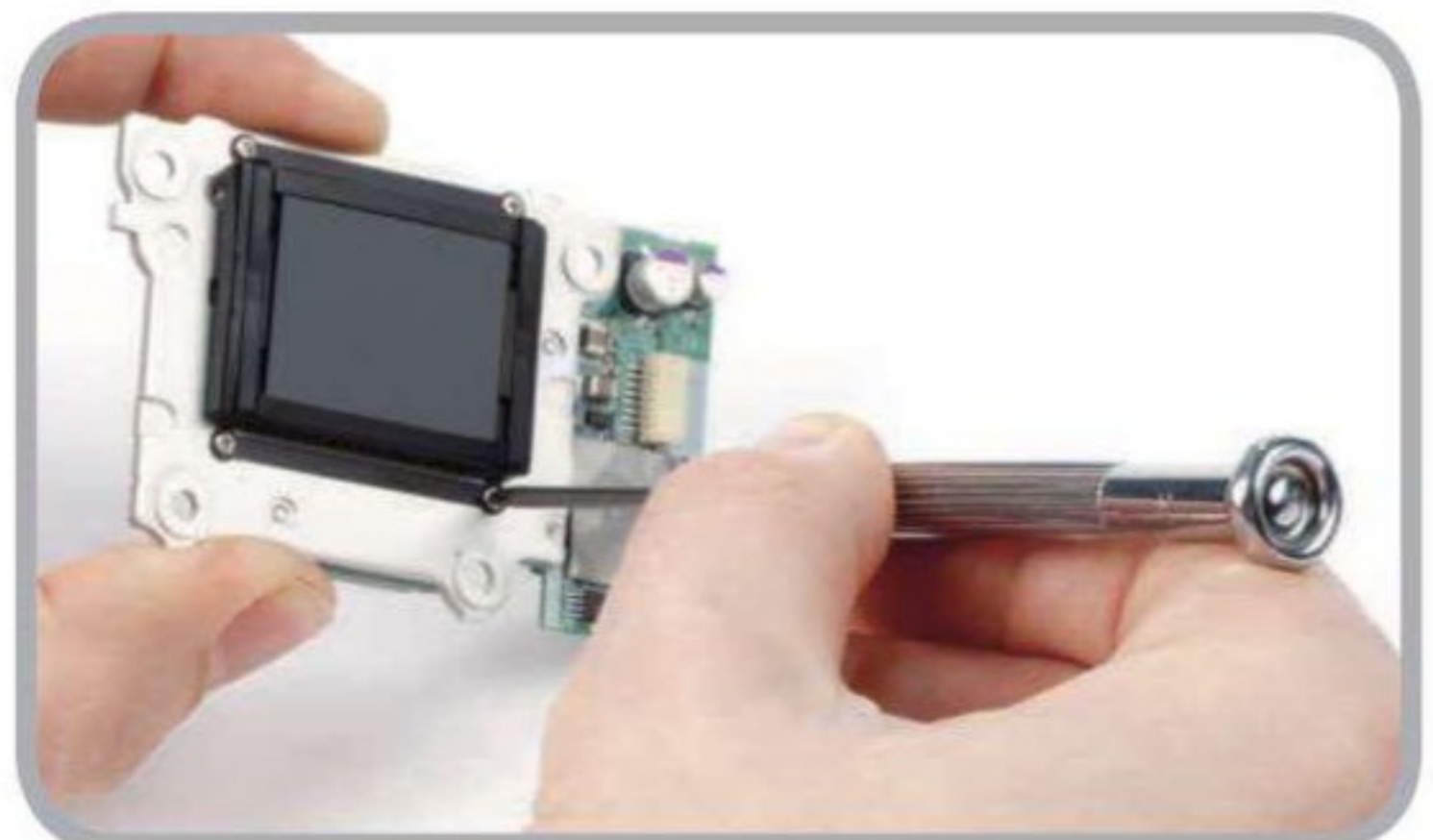
3 The next step is to remove the sensor unit itself from the camera. Again, you can simply unscrew the unit, but take care not to damage the data ribbon cable. Prise the sensor unit out of its socket and lift it completely free of the camera.



4 Usually, the hot-mirror filter is held in a surround that will need to be unscrewed. In some cameras, such as the Nikon D70S, the filter can be carefully lifted from the sensor. In others, however, strong glues are used so extra care and attention will be required. One slip and you could damage the sensor, which is why the procedure is best left to those familiar with the process and the challenges that particular cameras present.



5 With the hot-mirror filter removed, the replacement infrared filter can be inserted. Obviously, at no point should you touch the surface of the filter, as any marks will affect image quality. Also, be sure to perform the conversion in as clean an environment as possible. You don't want to get any dust between the sensor and the filter glass, as it will require the camera to be completely taken apart again to clean it.



6 With the filter securely in place, it is time to put the camera back together, following these steps in reverse. Make sure that all parts are correctly reassembled, and that great care is taken not to introduce any dust or debris into the camera body.

WHICH FILTER?

Removing the hot-mirror filter is only part of the process, as another filter must be fitted in its place. We list some of the most popular filters available, and explain what they do and the effects they have

HOT-MIRROR FILTER

This filter is used in a digital camera to block out most infrared and ultraviolet light while allowing visible light to pass through. It is positioned in front of a camera's sensor and must be removed to allow infrared use.



CLEAR FILTER

This clear-glass filter has a number of advantages. It allows infrared light to pass through, but it also does not contain an anti-aliasing/low-pass filter so images should be sharper. However, it allows visible light to pass through as well as infrared, so for infrared shooting an IR filter must be placed over the lens. To revert to the normal visible spectrum, place a hot-mirror filter over the lens, although as third-party hot-mirror filters won't be designed for a specific camera, colours may vary slightly from the original. Alternatively, shooting raw images will allow more precise control over the individual colours.



590nm

Without a hot-mirror filter, the camera's sensor is sensitive to the entire colour spectrum, including infrared. Placing a 590nm filter in front of the sensor blocks the colour spectrum below 590nm and allows the wavelengths of light above this through. Dark yellow/amber, orange and red light can reach the sensor, as well as infrared light, with the result that the blue spectrum is rendered a lot darker as this region in particular is blocked. Greens should also appear dark, but foliage reflects a lot of infrared light, so grass, trees and plants will appear very bright when photographed in bright sunlight.



665nm

This filter is a step above the 590nm filter and blocks all light below 665nm, which lets only very dark orange/red colours pass through. All other colours, including yellow, blues and greens, will be blocked and show up as darker areas in an image.



720nm

The 720nm filter is the most popular choice for infrared photography. It blocks out the entire visible colour spectrum, so only infrared light can pass through. As a result, only surfaces from which infrared light is reflected will be visible in the image, so a blue sky will turn very dark, but any clouds reflecting infrared light from the sun will be very bright. Plants reflect a lot of infrared light, particularly in the spring, so grassy landscapes can look as though they are cloaked in snow and trees covered in white blossom. On a practical note, the 720nm filter can require around a 1EV exposure adjustment, so handheld shooting is possible.



830nm

The most difficult filter to use is the 830nm filter because it blocks out not only all the visible spectrum, but also some of the infrared spectrum. This filter allows only really deep infrared wavelengths to get through and results in very high-contrast infrared images. Exposure times may be slightly longer than when using a 720nm filter.



Many thanks to Kelvin and Jo at [Protech Camera Repairs \(www.protechrepairs.co.uk\)](http://www.protechrepairs.co.uk) for converting our Nikon D70S and for advice on converting a DSLR for infrared use

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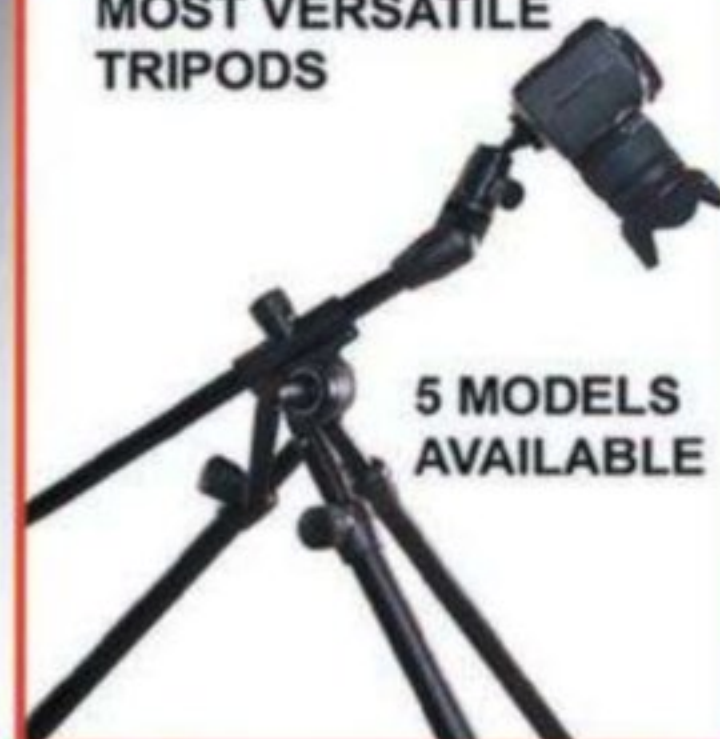
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AskAP

Let the AP team answer your photographic queries

ADAPTING OLD LENSES

Q Back in the 1970s, I was really into photography, doing all my own developing and printing. Sadly, my wife became seriously ill and my equipment was put away. Having now retired, and my wife having recently passed away, I decided to take up the hobby again and bought a Pentax K-r, complete with standard and telephoto zoom lenses to start me off in the digital age.

I have now come across my old camera and lenses, which consists of a Praktica MTL3 with wideangle, standard and two telephoto lenses, plus a 2x teleconverter and extension tubes. It is still in good working order, so I was wondering if there is such a thing as an adapter that will allow me to make use of my old lenses on my new Pentax K-r, or are they only worth consigning to the rubbish bin?

Henry Wood

A Do not bin that old kit! You do not say what the lenses are, but even if you don't want them there is sure to be an M42 enthusiast out there who could find a use for them. However, it may well be that you put them to use yourself, because there are numerous adapters available that will enable you to use your Praktica's M42 screw-thread lenses on virtually any digital SLR, including your Pentax K-r.

The largest source for this type of thing is eBay, where you can expect to pay a little over £2 if you're happy to buy from a seller in China. You should be aware that there are two types of adapter, though – one that will allow your screw-fit lenses to focus at infinity, and one that will not allow infinity focus, so be sure to check which one it is you are buying. As a simple guide, those that allow infinity focus sit inside the lens, while those that do not have a wide flange on the front. You can avoid any confusion by opting for a genuine Pentax adapter, but that will



set you back £60-£70.

As well as providing you with a choice of adapters, you will also find that Pentax produces some of the most 'backward-compatible' cameras out there. Although you will have to manually set the aperture, you will be able to shoot using aperture priority or manual and the camera will meter as normal. You will also get a focus confirmation indicator, which is useful for manual focusing, and all your lenses will benefit from the K-r's sensor-based shake reduction. **Chris Gatum**

LIGHTROOM LACKS X FACTOR

Q I read your review of the Fujifilm X-Pro1 (AP 31 March) and decided to trade in my Panasonic Lumix DMC-GX1 kit for this camera and the 18mm lens. I have just returned from my honeymoon only to discover the X-Pro1's raw files are not compatible with Adobe Lightroom 4! Do you know how to rectify this? **Pete Tart**

A Whenever a camera manufacturer introduces a new (or modified) raw format, there will always be a slight delay before the software companies catch up: they are not necessarily pre-warned about the new file format, or indeed likely to produce an update to their software for a single file type. Instead, updates, with the relevant support, will be rolled out according to a predetermined 'release plan'.

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter @ap_answers or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**



Unfortunately, that can mean having to play a waiting game, and in the case of the X-Pro1, this delay has most likely been compounded by the camera's unique colour filter array, which would require additional work when it comes to translating the raw data from the sensor into pixels in an image. On 29 March, Adobe announced that, 'like all new camera models we are working to add support [for the X-Pro1] as quickly as possible', yet there is still no confirmation that this support will be included in the Lightroom 4.1 update scheduled for release at the end of June (labs.adobe.com/technologies/lightroom4-1), much to the disappointment, I am sure, of both yourself and countless other X-Pro1 users.

Chris Gatum

PROLONGING FILM LIFE

Q I plan to buy a large quantity of film, but at least some of it is likely to go past its 'best before' date before I use it. I know I can extend its life by freezing it, but how long will it last?

Dave Tetbury

A A reduction in speed, reduced contrast, fogging and colour shifts are the biggest issues that affect old film, and it is these that you will be looking to slow down by putting your film in the freezer. However, even frozen film does not keep indefinitely, and there is no hard-

FROM THE AP FORUM

Canon EOS flash

PentaxManiac asks I recently bought an EOS 50E, the first Canon AF SLR I've ever owned. I've had plenty of FD kit, but was never tempted by AF until I saw the EOS 50E at a ridiculously low price. I've got a manual from the web, and I'm pleased to see some of the useful accessories it shows are available dirt cheap, used, such as a battery grip and a cable release.

I'm not having much luck sourcing the

AP GLOSSARY

COLOUR FILTER ARRAY (CFA)

The imaging sensors used in digital cameras record only the quantity of light passing through the lens, and not the wavelengths (colour) of the light. By default this means that imaging sensors are 'colour blind', so they need to be 'forced' to see colour. This is achieved using a colour filter array (CFA).

A CFA consists of a grid of coloured filters (typically red, green and blue) that covers the entire sensor, so each light-gathering photosite is filtered with one of the three colours. Most CFAs use a Bayer pattern, which alternates rows of red and green filters with rows of blue and green. This means there are twice as many green filters as the other two

colours, which helps replicate the colour fidelity of the human visual system and gives us the traditional RGB (red, green and blue) colour channels in an image.

A CFA's colours are not fixed, though, and some manufacturers have gone their own way. In 2004, for example, Sony launched its F828, which replaced half of the green filters with emerald filters to expand the colour range – at least that's what was claimed. Similarly, Fujifilm has changed the distribution of the red, green and blue filters in its X-Pro1, which the company suggests will improve colour, resolution and sharpness, as there is no longer a need for a low-pass filter.

and-fast figure for how long it will remain 'fresh' beyond its 'develop-before' date.

As a rule, the slower the film speed, the longer it will stay fresh, so ISO 50 and ISO 100 emulsions will keep longer in the freezer without adverse effects than ISO 3200 film. Black & white film also keeps better than colour film (and negative better than slide), so a fast colour slide film will deteriorate quickest, and slow black & white emulsions will last much longer (you could perhaps say 'indefinitely' in the case of an ultra-slow black & white emulsion such as Agfa APX 25, at least in practical terms).

Assuming a medium-speed ISO 400 film of any type, I'd conservatively suggest that you could shoot it at least five years past its best with no appreciable detriment. Even after a decade I wouldn't worry unduly – scanning and digital editing can overcome

most of the adverse effects you might encounter. You may want to shoot a test roll before doing anything critical, though.

To ensure that your film is kept at its best, place it in a sealed Ziploc bag or an airtight box before putting it in the freezer. Any card packaging can be removed (it makes no difference to the longevity of the film), but 35mm film should be kept in its plastic container and 120 film in its foil wrapper.

When it comes to using the film, take your airtight container out of the freezer the night before you want to use it so your film has time to acclimatise ('defrost'). This will avoid any problems with condensation, which could undo all the benefits of the freezing process, and add other issues as well. As this suggests, you will need to defrost a whole bag or container of film, so bear this in mind when you package it up. **Chris Gatcum**

dedicated Speedlite 380EX flash that Canon introduced with the EOS 50E, which gives E-TTL rather than the earlier TTL and A-TTL. None of the big used dealers seem to have any of these flashes (I want to buy with a warranty/guarantee), so I am wondering if any subsequent Speedlites would be backwards compatible with the 50E and enable E-TTL and fast sync, as it might be easier to pick up one of these. Ideally, is there a Canon flash that will work with digital (I have a PowerShot G11, which has a hotshoe for an external flash), as well as with my film camera?

Malcolm Stewart replies I bought a 50E with the 380EX shortly after its introduction, and while the camera worked well to start with, I had serious problems: flash exposures were fine when the camera was fitted with a standard

lens or telephoto, but when the focal length was wider than around 40mm (fixed or zoom lens, Canon and non-Canon) the flash gave serious (that is, unusable) underexposure. Both the camera and 380EX flash were returned to the UK repairers twice, but the problem certainly wasn't fixed. I don't recommend you waste any time searching out a 380EX (or a 50E), although others have had fewer problems than I had.

PeteRob replies The EOS 50E was my first Canon SLR and I bought a 420EX that I still use on my digital SLR bodies. All EX flashes work, but EZ flashguns have limited functionality so are best avoided (even though they are cheap).

Benchista replies Any EX gun will work with both the EOS 50E and G11. The 380EX isn't all that good, though – the 420EX is a better buy, or the 550EX for a top-of-the-range model.

ON TEST

HASSELBLAD H4D-31 VS NIKON D800E

For the first time the pixel count of a full-frame camera has superseded a medium-format model. But can the D800E outperform the H4D-31?

ON TEST

PANASONIC LUMIX DMC-GF5

We test a new 12.1-million-pixel CSC with image quality claimed to match the higher-spec G3

TECHNIQUE

IT'S ALL A BLUR

Michael Freeman on using motion blur creatively

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Ahead of a new exhibition, we get a glimpse of the work of the Magnum Photo Agency's newest members

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AP round-up...

Infrared filters

Tim Coleman looks at some of the best-selling versions

AN INFRARED filter allows infrared light to pass through, but blocks all or most visible light. The strength of an infrared (IR) filter is most commonly indicated by the wavelength at which it passes light (transmittance), which is measured in nanometers (nm). Manufacturers often refer to the nm strength at 50% transmittance.

The filters in this round-up have strengths ranging from 650–850nm. Wavelengths of 700–1,000nm are classed as near-infrared (near the red light wavelength of 600–700nm), with infrared and far-infrared wavelengths above 1,000nm used for specialist photography, such as thermal imaging. Standard CMOS and CCD digital sensors can detect the near-infrared

spectrum, which is beyond that which the human eye can see.

Compact cameras have weaker blocking filters, so can take IR images with only a simple IR filter in front of the lens. Similarly, a DSLR with a clear filter, rather than an IR filter conversion, requires an IR filter in front of the lens to capture infrared images. A hot-mirror filter will block out IR to allow only visible light through.

A filter with a high strength produces a 'purer' infrared effect. However, these filters, which are typically in the region of 800nm, are not guaranteed to work with all digital cameras. Even 'IR-sensitive' models experience a significant reduction in exposure so very long shutter speeds are required. The best-selling IR filters are therefore the 'weaker', and more affordable, versions closer to 700nm in strength.

Infrared filters come in different shapes, sizes and strengths



1. COKIN 007 (89B)

www.intro2020.co.uk
From £23.99

Cokin's 007 filter is at the lower end of the scale, with a 0% transmission at 650nm and 50% at 720nm. The filter may appear black, but it is just possible to see through it when held up to the eye. Therefore, a small amount of visible red light is able to pass through.

The 007 is available in four different 'series', covering a wide range of sizes. The filters are square, and so require a holder (from £11.99) and an adapter ring (from £4.99) to fix to the lens thread. A-series filters, which are the smallest, are designed for cameras with a lens thread of 36–62mm. P-series filters are best for SLR users, with a lens thread up to 82mm, while the Z-Pro (up to 96mm) and X-Pro (up to 118mm) series are designed for the larger lenses of medium- and large-format cameras.

2. HOYA R72

www.intro2020.co.uk
From £34.99

As its name suggests, the Hoya R72 passes infrared rays of light above 720nm (50% transmission), which, like the Cokin 007, makes it almost opaque in appearance. It is a circular filter, available in popular thread sizes between 46mm and 77mm. Until recently, the company also manufactured the significantly more expensive RM90, which has a 50% transmittance at 930nm. It has now been discontinued.

3. B+W 092

www.daymen.co.uk
From £49.99

B+W's 092 is the weakest in this group and passes wavelengths above 695nm. When holding the filter to the eye, it is possible to see through it.

4. B+W 093

www.daymen.co.uk
From £54.99

A wavelength of 850nm makes this filter the strongest in the group. It requires a dramatically increased exposure, so a tripod is necessary. Its use is more common in the scientific field. The filter is circular and available in thread sizes 30–77mm. Orders take six to eight weeks.

5. TIFFEN 87

www.shop4filters.co.uk
From £150.25

Tiffen's 87 filter passes wavelengths above 805nm, making it one of the stronger filters here. It is also the most expensive. As with the B+W 093 and other 'strong' IR filters, there is a lead time for orders, and in the case of the 87 filter it is around six weeks.

Facts & figures

	Cokin 007	Hoya R72	B+W 092	B+W 093	Tiffen 87
Thread size	36–118mm	46–77mm	30–77mm	30–77mm	37–77mm
0% transmittance (nm)	650	680	650	790	730
50% transmittance (nm)	720	720	695	850	805

Infrared software techniques

Tim Coleman explains how editing software can recreate both black & white and colour infrared effects on a digital image



Before



After

SOFTWARE USED Adobe Photoshop CS5**SKILL LEVEL** **TIME TAKEN** 20 minutes**KEY TOOLS** Channel Mixer

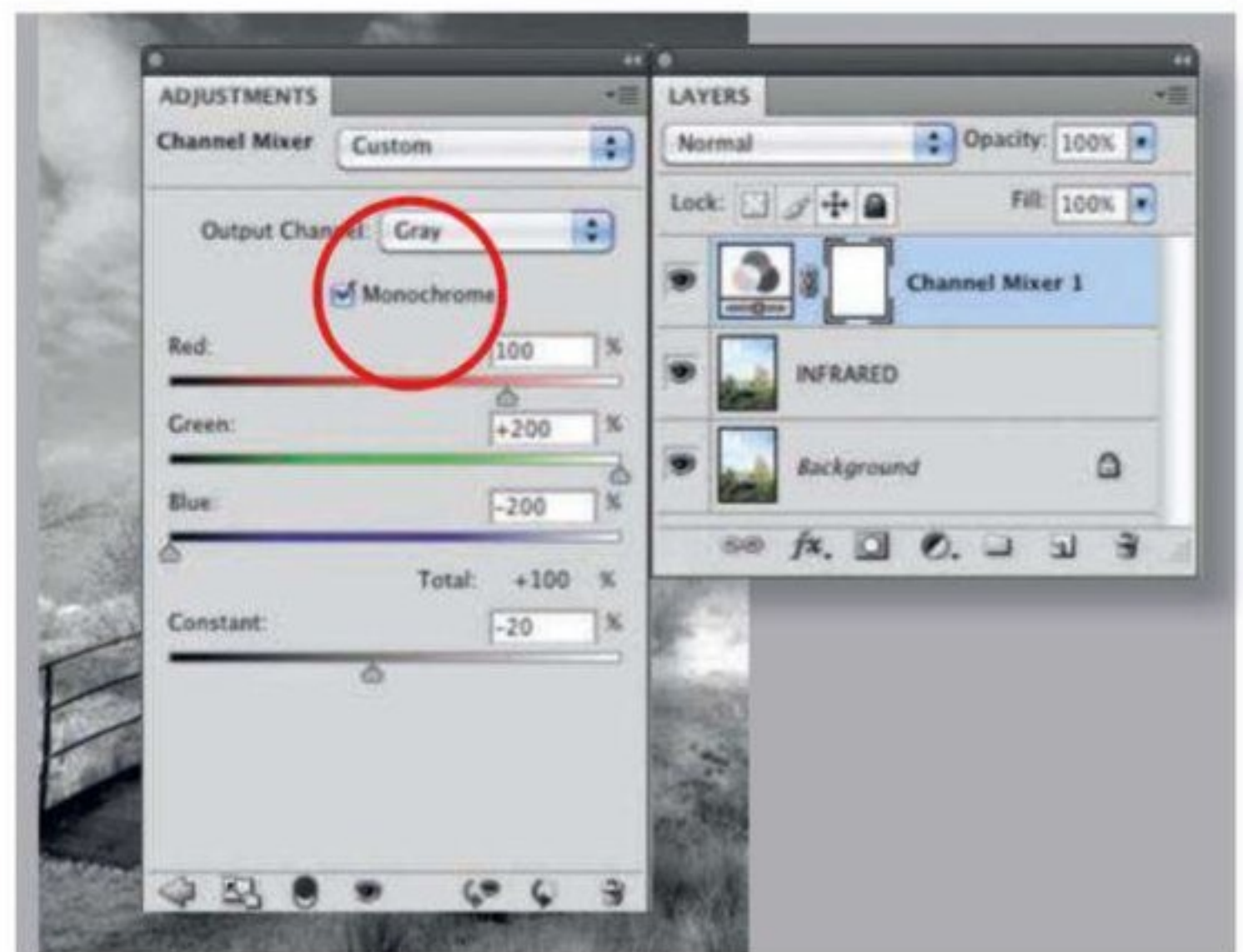
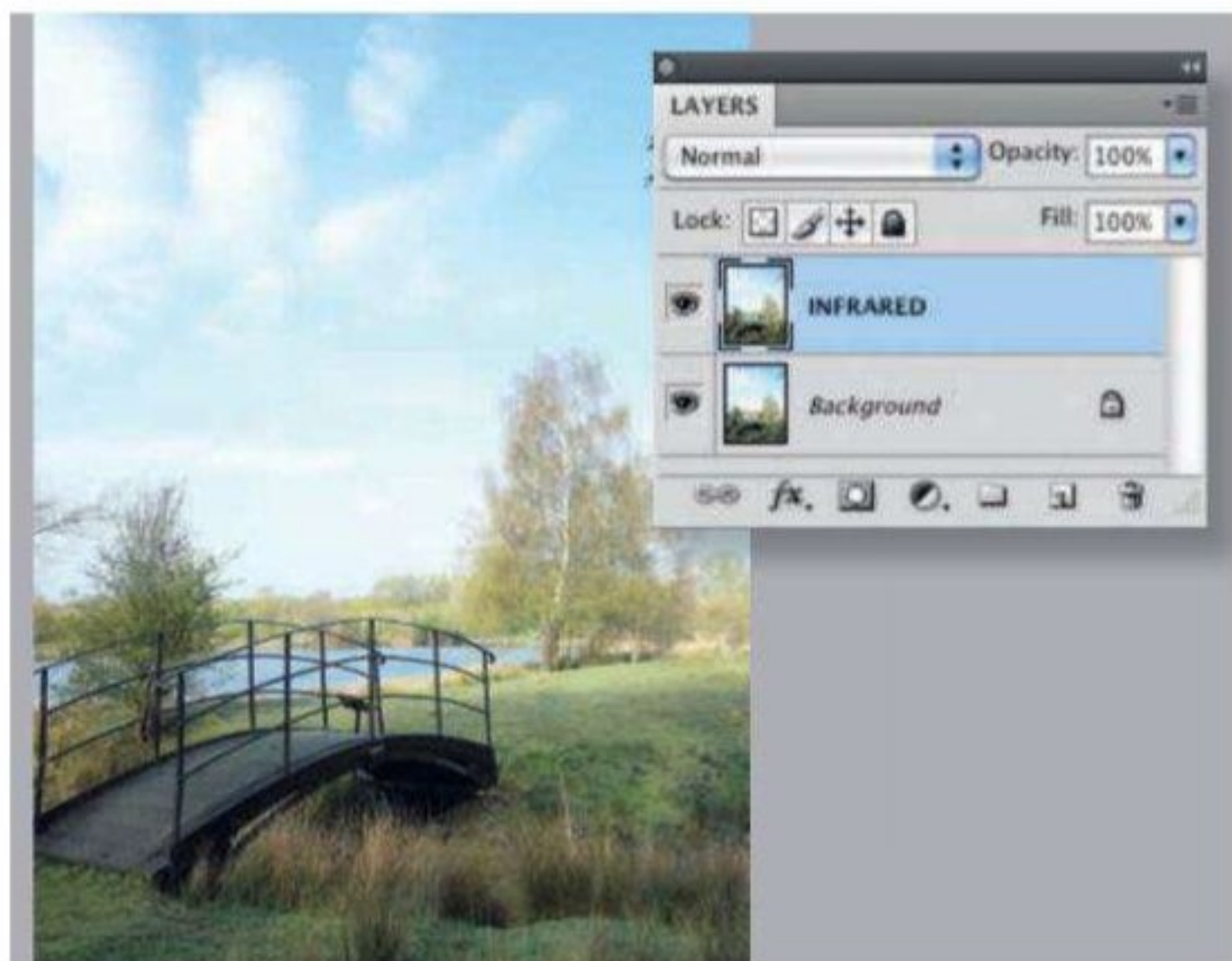
THERE are no rules about the best subjects to photograph when shooting infrared, but sunlit grass and leaves on a tree set against a bright blue sky are ideal. I have chosen such an image to illustrate this technique, captured in the camera's standard colour mode with both a Hoya R72 IR filter placed in front of the

lens and without a filter in place.

For the image taken with the filter attached, a basic mono conversion is ideal for removing the red cast to produce a lovely black & white result. This is explained in the mono conversion box-out on page 58. While an image taken with an IR filter gives monochrome results, the regular image taken without a filter has an advantage because it can also give colour IR results. In this case the editing process is more of a challenge, but it is possible to turn the original image into either a mono IR or a colour IR image. This technique (below) is where we will go into a little more depth.

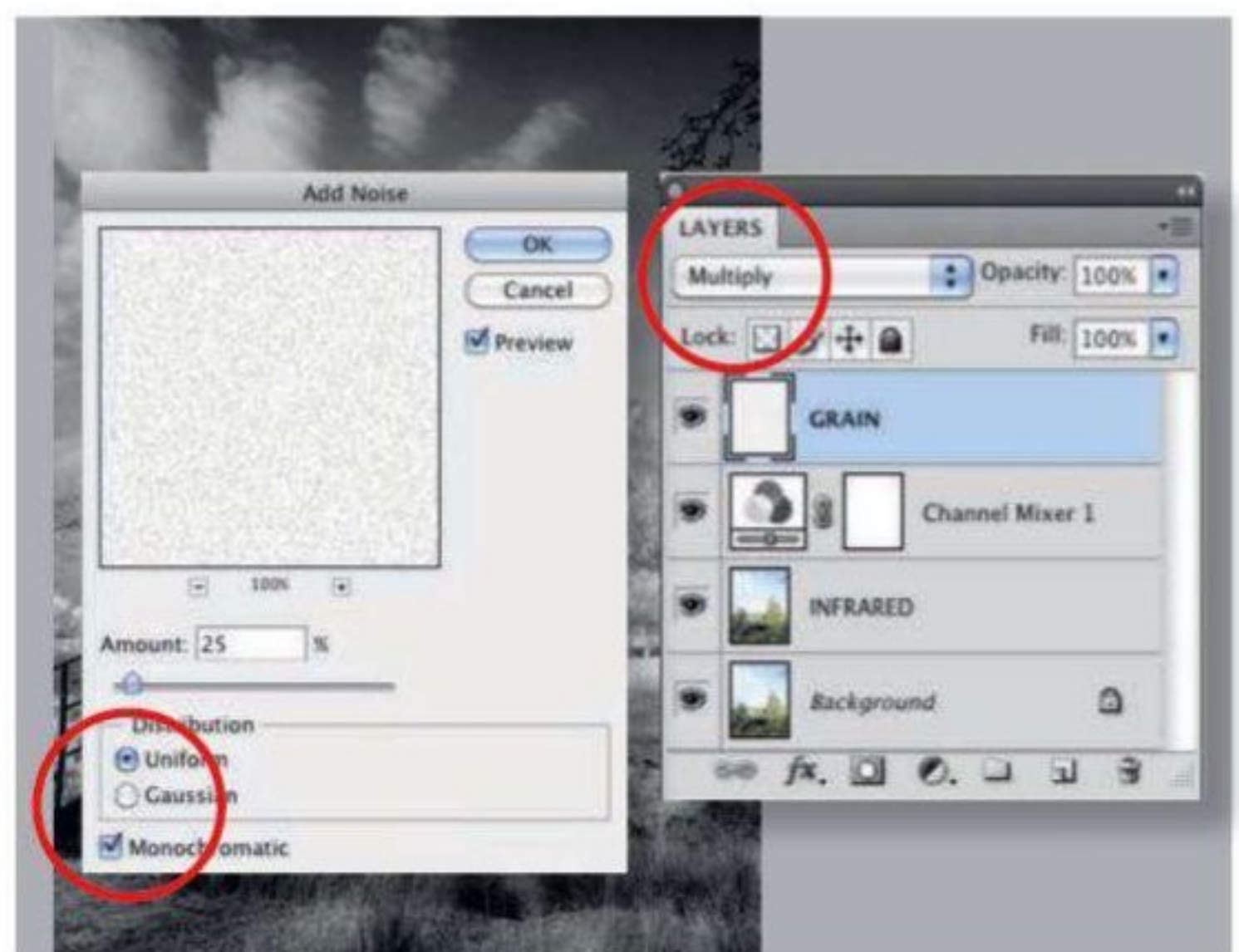
CREATING AN ACTION

AS THERE are several steps involved in the main IR technique, I find it is worth recording the steps along the way through Actions (Window>Actions). Once the process has been recorded, it is possible to convert any further images to IR at the click of a button. To create an Action, click on New Set in the Actions palette, name it Infrared and then click on New Action. Once the process has finished, click on the Stop button. To use the process on another image, select the first action and then the Play button.



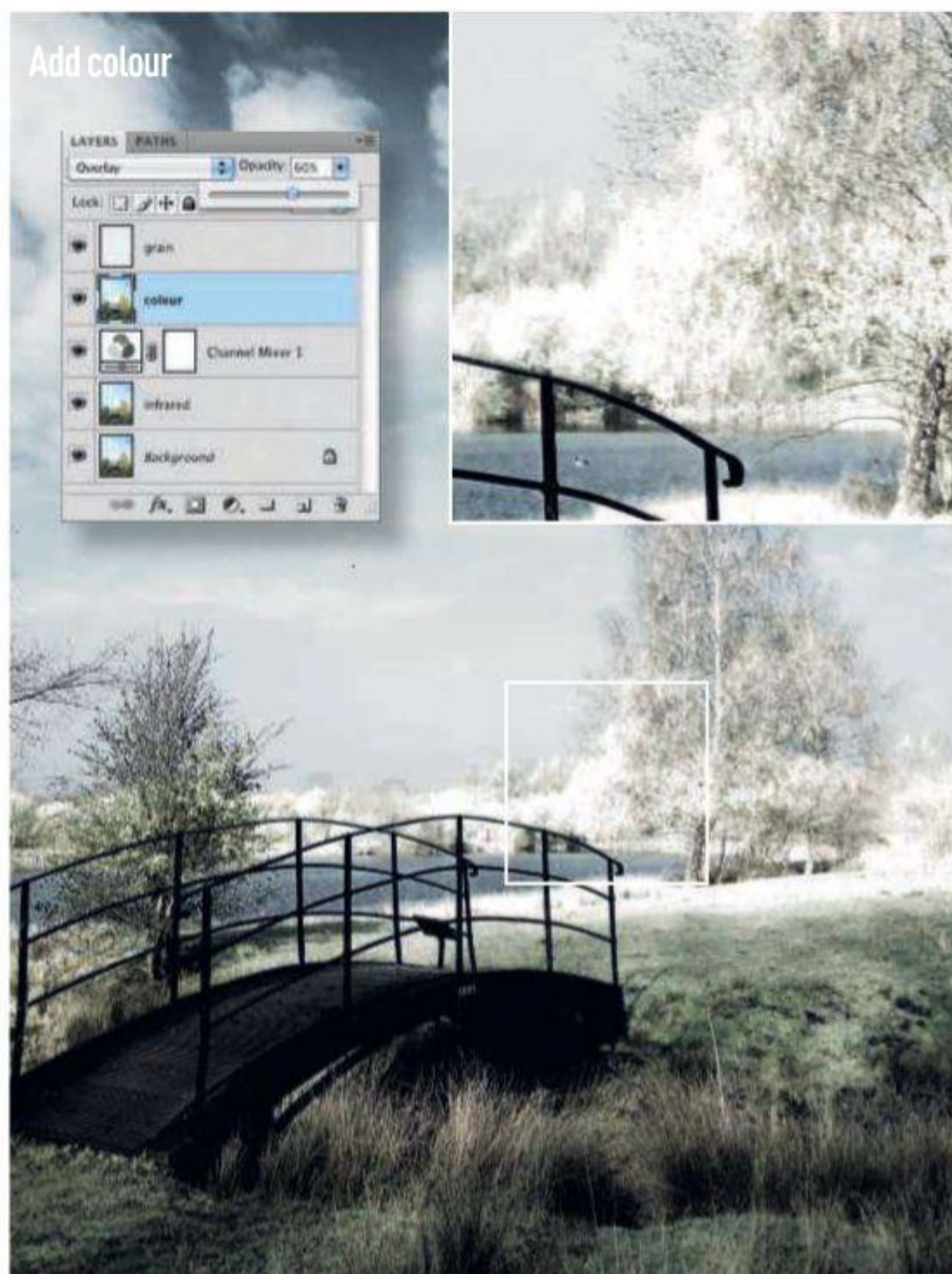
1 Open the colour image taken without a filter. There's no need to correct brightness or contrast at this point, as the image will change dramatically over the next few steps and Levels and Curves can be used at the end of the process. It is best to work on an image using Layers, and this is where we will begin. Make a copy of the background layer (Layer>New>Layer via Copy, or Cmd+J). Rename the layer 'Infrared'.

2 With the Infrared layer still selected, create a Channel Mixer adjustment layer (Layer>New Adjustment Layer>Channel Mixer). First check the Monochrome box and adjust the channel sliders to Red 100%, Green 200%, Blue -200%. If there are any burnt-out highlights, reduce the Constant slider to taste. In this case I have reduced it to -20%.



3 IR images are typically grainy, so for an authentic feel we need to add some to the image and we can do this via another layer. Select the Channel Mixer adjustment layer, create a new layer (Shift+Cmd+N) and name the layer 'Grain'. In the tools palette, ensure the foreground is set to black and the background to white (the default settings), and fill the Grain layer with white by pressing Cmd+Delete. The image is white – but it won't be for long.

4 Go to Filter>Noise>Add Noise. Select the colour as white and check the Monochromatic box. Check the Distribution setting to Uniform and the Amount to around 25% on the slider. If these settings are too noisy for the chosen image, reduce the percentage on the slider. Change the blend mode of the Grain layer to Multiply and you have the final image. Make sure you click 'Save As' so the original image is kept, and name the file B&W IR.



ADD A LITTLE COLOUR

TO REINTRODUCE some colour to your edited black & white IR image from the original shot, select the background layer, create a copy (Cmd+J) and name the layer Colour. Click and drag the Colour layer to position it between the Grain layer and the Channel Mixer adjustment layer. Change the blend mode of the Colour layer to Overlay and then adjust the Opacity on the slider to roughly 60%.

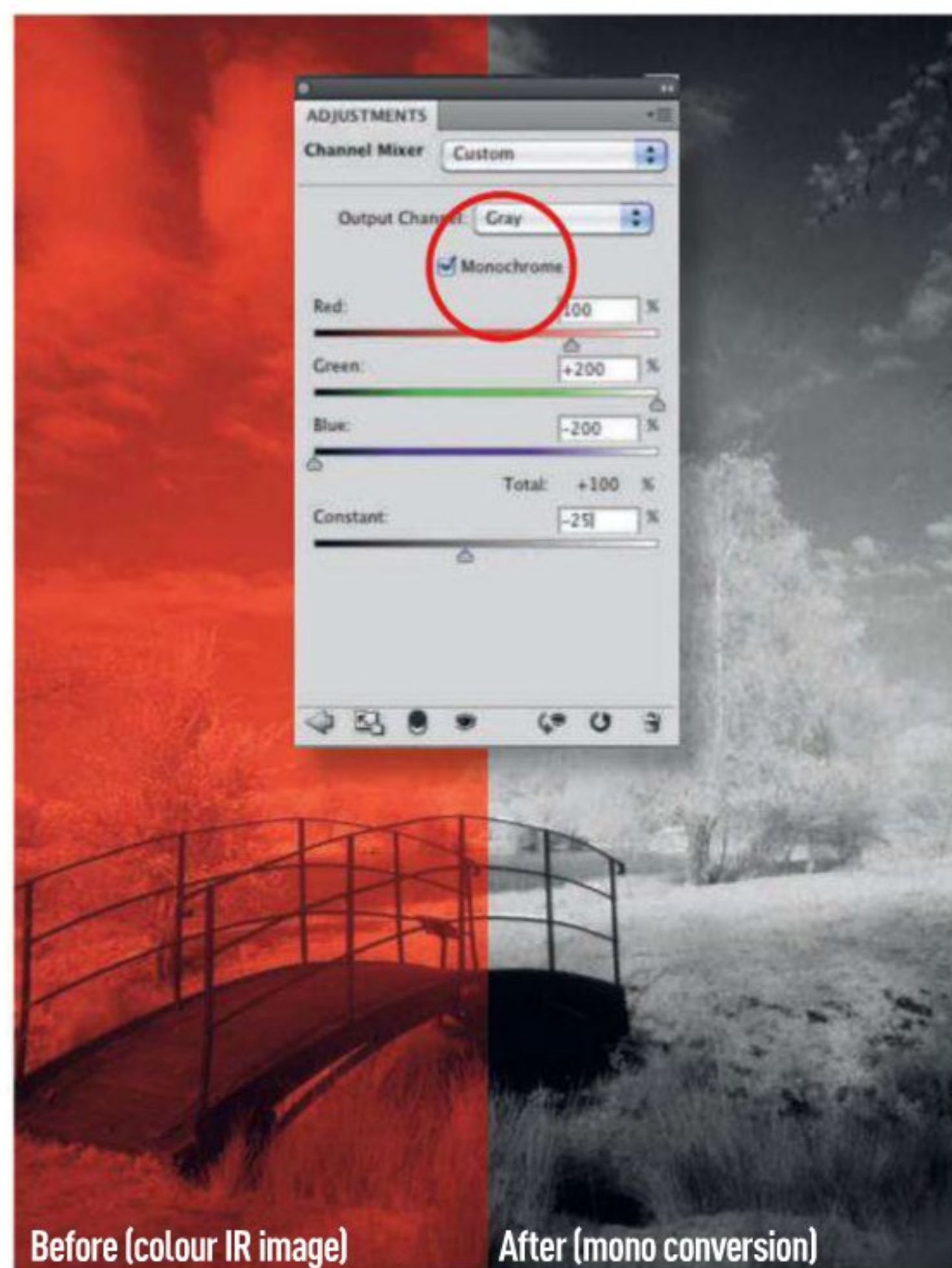
ADD A DIFFUSE GLOW

INFRARED film has no anti-halation layer, which makes bright image areas glow. To recreate this characteristic, go to Filter>Distort>Diffuse Glow. The slider adjustments depend on the chosen image, but in this case I have set the Graininess to 5, the Clear Amount to 18 and then moved the Glow Amount slider to just before the highlights are blown out, which is 2. Click 'Save As' and rename the file Colour IR.

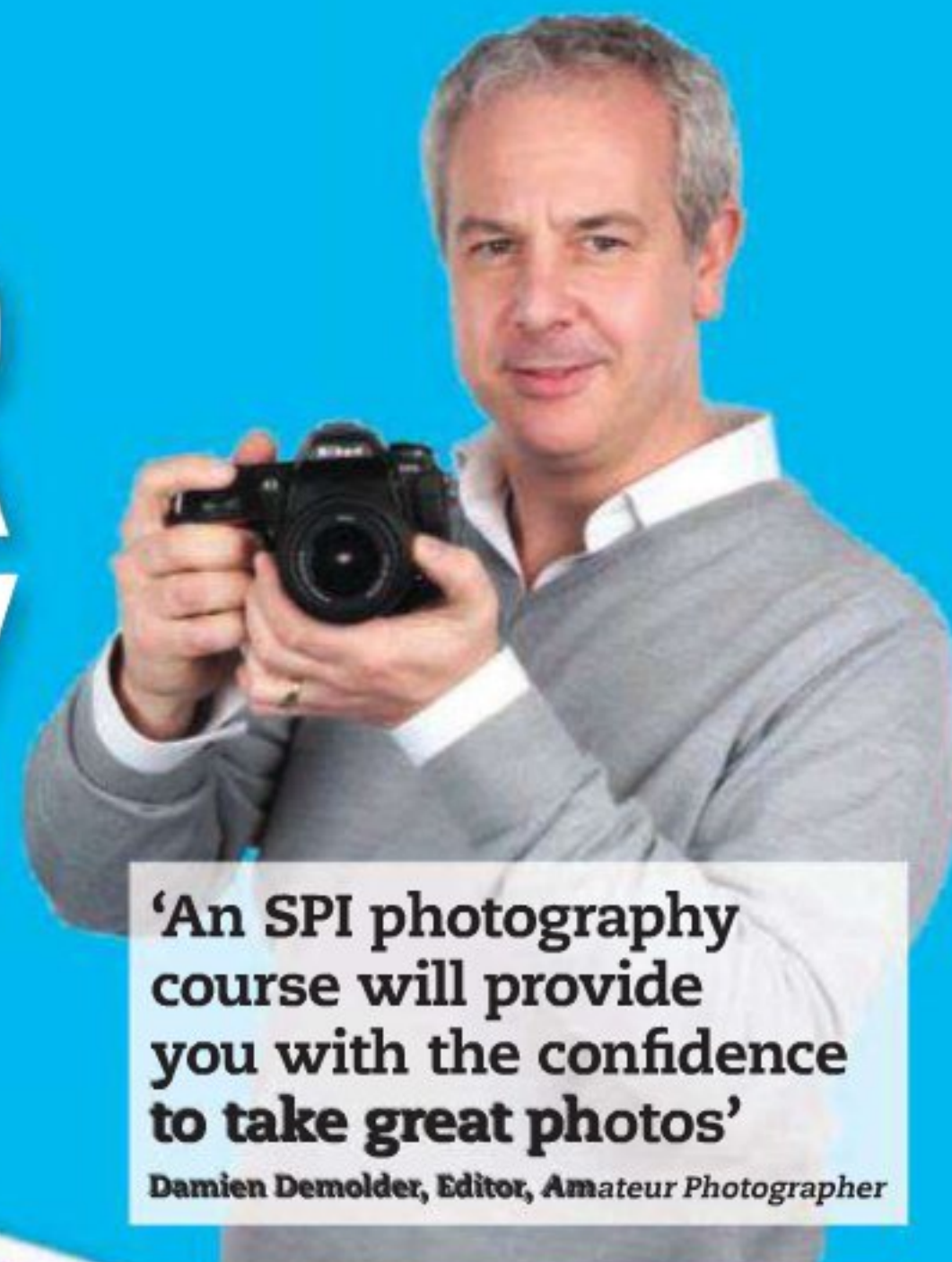
BASIC MONO CONVERSION

A BASIC conversion to a monochrome image can be achieved in-camera in most models by changing to the black & white colour mode through the retouch menu. However, for extra control it is best to use Photoshop's Channel Mixer.

Open the image (taken with the camera set to its standard colour mode and an IR filter fitted). Create a Channel Mixer adjustment layer (Layer>New Adjustment Layer>Channel Mixer). Check the Monochrome box, change the Red channel to 100%, the Green channel to 200% and the Blue channel to -200%. This ensures that the green information in the grass and leaves is enhanced. If the highlights are blown out too much, adjust the Constant slider to your taste, in this case at around -25%.



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AP guide to...

Compact cameras for infrared



A compact camera is an affordable and ideal starting point for your adventures in infrared, says **Tim Coleman**

ALTHOUGH today's digital cameras are built to ensure they do not capture infrared (IR) light, that does not mean they don't have the capability. In fact, all digital cameras are sensitive to infrared light, but it is the infrared blocking filter (also known as a cut-off or hot-mirror filter) placed in front of the imaging sensor that reduces this sensitivity. How much infrared light is blocked by this filter varies widely from camera to camera but, as we explain in *Converting a DSLR for infrared* on pages 48–50, removing this filter altogether makes IR photography more flexible.

There are compact cameras out there, however, that are notoriously sensitive to IR light, even with a blocking filter in front of the sensor. Such cameras do not need to be converted to capture the IR light spectrum in a scene, but do require an IR filter in front of the lens.

Most 'IR-sensitive' cameras were released pre-2002, and include a number of compact cameras released from 1999–2001 that use the same 2-million-pixel sensor manufactured by Sony. Models include the Olympus C-2020Z, Sony Cyber-shot DSC-S50 and Nikon Coolpix 950. While these cameras are well known in the infrared photography world, to a lesser degree your compact camera is sensitive to infrared light, too.

HOW 'IR SENSITIVE' IS YOUR COMPACT?

It is possible to check the IR sensitivity of your camera without the use of an IR filter, although it does require a device that uses the infrared wavelength to function, such as a TV remote. Point the remote towards the lens of the camera, pressing any of its buttons. On IR-sensitive cameras, the



Top: Simply holding a filter over the lens is sufficient for IR-sensitive cameras



Above left and right: The picture on the left is taken with a moderately sensitive IR camera, while the picture on the right is taken with a very sensitive camera

'invisible' light being emitted from the device will appear on the camera's LCD screen as a bright glow; those that are less sensitive will show a dimmer glow.

A more precise method of measuring your camera's IR sensitivity is to use an infrared filter. Take an exposure reading of the same scene with and without an IR filter placed over the camera lens, and note the difference in exposure reading. The more sensitive the camera is, the less extreme the exposure (EV) reduction will be. Factors that affect the exposure reading are the level of IR light in the scene, and the strength of filter being used. I have tested the difference in exposure of several compact cameras both without a filter and with the Hoya R72 filter attached. My findings are recorded in the *IR sensitivity* box below left.

IN USE

A camera that is sensitive to infrared light, but which has not had the IR blocking filter removed, still requires an IR filter in front of its lens to reduce the amount of visible light reaching the imaging sensor. We have outlined some of the more popular models in the infrared filter round-up on page 55. Cameras that are less sensitive should be secured to a tripod, and the filter attached via the lens thread (if the camera lens has one) or via an adapter, or even tape, if the kit is not too precious.

Of the numerous compact cameras I have tried with the Hoya R72 IR filter (which

IR SENSITIVITY

To test the infrared sensitivity of selected compact cameras I recorded the same scene in ideal bright sunny conditions, with and without the Hoya R72 filter attached. The difference in exposure marks the variance of sensitivity to IR light of each camera

					
	SAMSUNG EX1	OLYMPUS XZ-1	SONY CYBER-SHOT DSC-HX20V	FUJIFILM FINEPIX F31FD	OLYMPUS C-2020Z
Without filter	1/1500sec at f/5	1/1500sec at f/5	1/1500sec at f/5	1/1500sec at f/5	N/A
With Hoya R72 filter	1/6sec at f/5	2secs at f/5	8secs at f/5	0.7sec at f/5	N/A
Difference	8EV	11EV	14EV	9.5EV	6EV (reported)
Sensitivity	Quite	Average	Not sensitive	Quite	Sensitive



A compact camera such as the Samsung EX1 gives shutter speeds of around 1/60sec in good light, which is ideal for handheld IR photography and freezing movement

‘There are compact cameras that are notoriously sensitive to IR light, even with a blocking filter in front of the sensor. Such cameras do not need to be converted’

blocks most visible light, though not all of it), a recent camera that is quite sensitive to IR is the Samsung EX1. This camera still allows handheld shutter speeds when shooting in bright light. For example, on a bright sunny day exposure settings of 1/1500sec at f/5 and ISO 200 without the filter become an exposure of 1/50sec at f/1.8, which is certainly quick enough for blur-free results with image stabilisation employed. I can simply hold the filter over the lens.

Of course, there are a number of IR filters of varying strengths, and the Hoya R72 is not the strongest. For any filter that cuts out visible light entirely, such as the B+W 093 or Tiffen 87, a tripod is necessary even with a relatively sensitive camera.

EXPOSURE

By placing a filter over the lens of a camera that is not IR sensitive, we can expect a significantly increased exposure time, even more than 30secs in some cases. Cameras that are sensitive to IR light typically give a shutter speed of around 1/60sec using a fast aperture in bright sunlight when used with a filter like the Hoya R72. The level of illumination, strength of filter and sensitivity of the camera are all contributing factors as to whether or not a tripod is necessary. Any movement in the scene will be blurred, and even landscape photographs captured using a tripod will be affected by slower shutter speeds – the branches of a tree, for example, or clouds in the sky on a windy day.

For an IR-sensitive camera, by cranking up the ISO setting, shutter speeds will be quick enough that the filter can simply be held in front of the lens without causing image blur. Avoid high ISO settings, though, because by reducing the level of light entering the lens, the image noise will be exaggerated.

As we explain in our guide on how to shoot infrared images with a DSLR (pages 44–47), it is best to use a preset white balance for consistent results. To eliminate the need for editing software altogether, shooting in the black & white colour mode with the filter attached can give good monochrome results straight out of the camera. **AP**

FILTER ALTERNATIVE

A CHEAPER alternative to using an IR filter is to place an unexposed transparency in front of the lens. On a compact camera this is possible with 35mm film because the diameter of the lens will not be as wide as the film. For lenses with a wider diameter, larger unexposed film is necessary to cover the entire lens. Film does not block out nearly as much visible light as a dedicated IR filter, so the final results show a mixture of visible and non-visible (infrared) light. The effect will not satisfy IR enthusiasts, but is the cheapest way to start.





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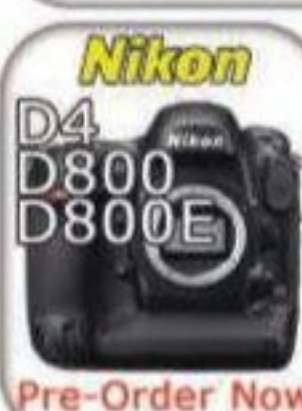
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CANON EOS 400D WITH CANON 18-55 LENS + ACCESS	MINT-BOXED £245.00
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CANON 220 EX SPEEDLITE	MINT BOXED £69.00
CANON 270 EX SPEEDLITE	MINT BOXED £115.00
CANON 420 EX SPEEDLITE	MINT-CASED £125.00
CANON 430 EX MK II SPEEDLITE	MINT-CASED £169.00
CANON 430 EX SPEEDLITE	MINT-CASED £139.00
CANON 430 EX SPEEDLITE	MINT-CASED £125.00
CANON 580 EX SPEEDLITE	MINT BOXED £269.00
CANON 580 EX SPEEDLITE	MINT-CASED £245.00
CANON BG-E2 BATT GRIP FOR EOS 20D/30D/40D	MINT- £69.00
CANON BG-E2M BATT GRIP FOR EOS 20D/30D/40D/50D	MINT- £75.00
CANON BG-E3 BATT GRIP FOR EOS 350D/400D	MINT BOXED £65.00
CANON BG-E4 BATT GRIP FOR EOS 50	MINT- £95.00
CANON BG-E5 BATT GRIP FOR EOS/450D/500D	MINT-BOXED £75.00
CANON BG-E6 BATT GRIP FOR EOS 5D MKII	MINT £189.00
CANON BG-E7 BATT GRIP FOR 7D	MINT BOXED AS NEW £119.00
CANON ST-E2 SPEEDLITE TRANSMITTER	MINT BOXED £129.00
QUANTUM TURBO Z + METZ AND CANON LEADS + CHGR	MINT BOXED £195.00
NIKON D7000 BODY ALL ACCESSORIES (ONLY 4457 ACT)	MINT BOXED £775.00
NIKON D300 BODY KIT COMPLETE + ALL ACCESSORIES	EXC+++BOXED £635.00
NIKON D80 BODY WITH ACCESSORIES	EXC++ £245.00
NIKON D60 BODY WITH 18-55 AF-S VR NIKON LENS	MINT BOXED £289.00
NIKON MB-D10 FOR D300/D300S/700	MINT-BOXED £169.00
NIKON SB900 SPEEDLIGHT COMPLETE	MINT BOXED £279.00
NIKON SB 30 SPEEDLIGHT FLASHGUN	MINT BOXED AS NEW £95.00
NIKON MC 36 REMOTE CONTROL	NEW £95.00
NIKON SC29 TTL OFF CAMERA REMOTE FLASH CORD	MINT BOXED £45.00
OLYMPUS E300 + 14-45mm LENS + ALL ACCESSORIES	MINT £199.00
SIGMA 10-20mm F4.5/5.6 DC EX HSM FOR OLYMPUS 4/3rds	MINT-BOXED £299.00
OLYMPUS 14 - 45mm F3.5/5.6 ZUIKO DIGITAL 4/3rds LENS	MINT+HOOD £99.00
OLYMPUS 70 - 300 14.5/6 ED ZUIKO DIGITAL 4/3rds LENS	MINT+HOOD £265.00
OLYMPUS 14 - 42mm F3.5/5.6 MK II "R" MSC MICRO 4/3rds	MINT AS NEW £165.00
OLYMPUS HLD-5 BATTERY GRIP FOR E620 BODY	MINT £69.00
METZ 44 AF40 FLASH FOR OLYMPUS DIGITAL	MINT £55.00
PENTAX Q DIGITAL BLACK WITH 8.5mm LENS	MINT BOXED £269.00
PENTAX 18 - 55mm F3.5/5.6 AL WEATHER RESISTANT	MINT BOXED £99.00
PANASONIC G1 COMPLETE WITH 14-45 LENS KIT	MINT BOXED £279.00
PANASONIC G3 BODY COMPLETE WITH ALL ACCESS	MINT BOXED AS NEW £325.00
PANASONIC G1 BODY COMPLETE ALL ACCESSORIES	MINT BOXED £395.00
RICOH GRD II COMPLETE KIT 10.1 Mp MOVIE ETC	MINT BOXED £225.00
SONY NEX 7 BODY COMPLETE ONLY 5 WEEKS OLD	MINT BOXED AS NEW £865.00
SONY 24mm F1.8 ZA CARL ZEISS T* SONNAR FOR NEX 7 etc	MINT BOXED AS NEW £725.00
SONY DSC-HX100V 16.2 Mp 30x ZOOM CARL ZEISS LENS	MINT BOXED £275.00
SONY 50mm F1.4 A/F LENS	MINT BOXED £199.00
SONY SALMA 28 - 75mm F2.8 SAM LENS	MINT BOXED £495.00
SIGMA 18 - 200mm F3.5/6.3 DC SLD GLASS FOR SONY	MINT BOXED £125.00
SIGMA 2.0 x APO DG T/CONVERTER FOR SONY ALPHA	MINT BOXED £145.00
SONY ALPHA HVL-F36AM FLASH GUN	MINT CASED £145.00

Canon Autofocus, Digital Lenses, Canon FD

CANON EOS 1V BODY + MANUAL	MINT- £399.00
CANON EOS 1NRS BODY	MINT-BOXED £375.00
CANON EOS 1NRS BODY	MINT- £365.00
CANON EOS 1NRS BODY	MINT-BOXED £265.00
CANON EOS 3 BODY	EXC+++ £159.00
CANON EOS 5 BODY	EXC+++ £59.00
CANON EOS 30 BODY	MINT £65.00
CANON EOS RT BODY (PELICAN MIRROR)	MINT- £99.00
CANON F1 AE BODY INSTRUCTIONS AS NEW	MINT BOXED £99.00
CANON 16 - 35mm F2.8 USM "L" WITH HOOD	MINT CASED £875.00
CANON 17 - 40mm F4 USM "L" + HOOD AND CASE	MINT-BOXED £479.00
CANON 24 - 105mm F4 USM "L" IMAGE STABILIZER	MINT BOXED £695.00
CANON 70 - 200mm F4 USM "L" + HOOD AND CASE	MINT-BOXED £445.00
CANON 70 - 200mm F4 USM "L" IMAGE STABILIZER	MINT BOXED AS NEW £795.00
CANON 70 - 200mm F4 USM "L" IMAGE STABILIZER	MINT- £765.00
CANON 70 - 300mm F4.5 USM IMAGE STAB DO LENS	MINT BOXED £765.00
CANON TS-E 24mm F3.5 TILT AND SHIFT + CASE	MINT BOXED £995.00
CANON 25mm F1.2 USM "L" MK II COMPL WITH HOOD	MINT £1,399.00
CANON 100mm F2.8 MACRO USM "L" (USTAB LATEST)	MINT CASED £625.00
CANON 300mm F4 USM "L" IMAGE STABILIZER	MINT £895.00
CANON 400mm F5.6 USM "L" WITH CASE	MINT-BOXED £895.00
CANON 50mm F1.8 MKII	MINT BOXED AS NEW £159.00
CANON 10 - 22mm F2.8 USM + HOOD	MINT AS NEW £159.00
CANON 17 - 85mm F4.5/5.6 IMAGE STABILIZER	MINT £225.00
CANON 18 - 55 F3.5/5.6 EFS	MINT £49.00
CANON 18 - 55mm F3.5/5.6 EFS MKII	MINT BOXED £75.00
CANON 18 - 135mm F3.5/5.6 EF-S IMAGE STABILIZER	MINT+HOOD £245.00
CANON 20 - 35mm F3.5/4.5 USM	MINT- £185.00
CANON 24 - 85mm F3.5/4.5 EF USM SILVER	MINT+HOOD £165.00
CANON 28 - 80mm F3.5/5.6 USM	MINT £79.00
CANON 28 - 80mm F3.5/5.6 AUTOFOCUS	MINT £49.00
CANON 28 - 105mm F3.5/4.5 USM	MINT BOXED £145.00
CANON 28 - 135mm F3.5/5.6 USM IS IMAGE STAB + HOOD	MINT BOXED £245.00
CANON 28 - 200mm F3.5/5.6 USM + HOOD	MINT BOXED £199.00
CANON 35 - 80mm F4.5/6 EF MKII	MINT £395.00
CANON 55 - 200mm F4.5/5.6 USM MKII	MINT BOXED £99.00
CANON 55 - 250mm EF-S 14.5/5.6 IMAGE STAB + HOOD	MINT £155.00
CANON 70 - 300mm F4.5/5.6 USM IMAGE STABILIZER	MINT BOXED £319.00
CANON 70 - 300mm F4.5/5.6 USM IMAGE STABILIZER	MINT+HOOD £319.00
CANON 75 - 300mm F4.5/5.6 USM MK II WITH HOOD	MINT £119.00
CANON 75 - 300mm F4.5/5.6 USM MK II (LATEST)	MINT BOXED AS NEW £165.00
CANON 80 - 200mm F4.5/5.6 EF MK II	MINT BOXED £65.00
CANON 80 - 200mm F4.5/5.6 EF USM	MINT £89.00
CANON 100 - 300mm F4.5/6 USM	MINT £119.00
CANON EF 1.4x EXTENDER	MINT-CASED £175.00
CANON EF 2.0x EXTENDER MK II	MINT £265.00
CANON 540 EZ FLASH + INST	MINT BOXED £89.00
CANON 540 EZ FLASH + INST	MINT- CASED £75.00
CANON 420 EZ FLASH	MINT CASED £49.00
CANON DC - E3 FLASH OFF CAMERA SHOE CORD	MINT BOXED £45.00
CANON ANGLE FINDER B	MINT BOXED £99.00

CANON RS 80N3 REMOTE RELEASE	MINT BOXED £35.00
CANON LC3 REMOTE CONTROLLER	EXC+++ £69.00
CANON LC3 TRANSMITTER AND RECEIVER	MINT £125.00
SIGMA 20mm F1.8 EF DG ASPHERIC RF (LATEST)	MINT BOXED £379.00
SIGMA 20mm F1.8 EX DG ASPHERIC RF (LATEST)	MINT - CASED £325.00
SIGMA 24mm F1.8 EX DG LENS	MINT + HOOD £299.00
SIGMA 30mm F1.4 EX DC HSM SLD GLASS (LATEST LENS) MINT BOXED AS NEW £295.00	
SIGMA 17 - 35mm F2.8/4 EX HSM ASPHERICAL	MINT CASED £169.00
SIGMA 17 - 35mm F2.8/4 EX HSM ASPHERICAL	MINT BOXED £189.00
SIGMA 18 - 125mm F3.5/5.6 DC OS HSM (LATEST)	MINT CASED £189.00
SIGMA 18 - 125mm F3.5/5.6 DC MACRO + HOOD	MINT £99.00
SIGMA 24 - 70mm F2.8 EX DG MACRO + HOOD	MINT BOXED £299.00
SIGMA 70 - 200mm F2.8 EX D HSM APO	MINT CASED £399.00
SIGMA 70 - 200mm F2.8 EX DG HSM MACRO II	MINT CASED £575.00
SIGMA 70 - 300mm F4.5/6 APO DG MACRO (LATEST)	MINT BOXED AS NEW £99.00
SIGMA 120 - 400mm F4.5/5.6 DG HSM OS OPT STABILISING	MINT-BOXED £579.00
TAMRON 90mm F2.8 SP Di MACRO LENS	MINT BOXED AS NEW £285.00
TAMRON 70 - 300mm F4.5/6 Di LD MACRO	MINT BOXED £89.00
TOKINA 10 - 17mm F3.5/4.5 AT-X DX LENS (LATEST)	MINT £345.00
CANON 135mm F2.8 FD COMPLETE WITH HOOD	MINT-BOXED £119.00
CANON 28mm F2.8 FD WITH CAPS	MINT £39.00
CANON 50mm F1.4 FD COMPLETE	MINT-BOXED £69.00
CANON 85mm F1.8 FD WITH HOOD	MINT-BOXED £175.00

Contax 'G' Compacts & SLR & Ricoh

CONTAX G1 BODY	MINT- £175.00
CONTAX TITAN TITANIUM COMPACT + LEATHER CASE	MINT CASED £399.00
CONTAX 90mm F2.8 SONNAR "G"	MINT-BOXED £199.00
CONTAX TLA 140 FLASH	MINT CASED £49.00
CONTAX AVIA BODY (SUPERB STRAP, INSTRUCTIONS)	MINT BOXED £269.00
CONTAX ST BODY	EXC+++ £269.00
CONTAX AVIA BODY (STRAP, INSTRUCTIONS)	EXC++ BOXED £199.00
CONTAX FIT YASHICA 28mm F2.8 SUPERB CONDITION	MINT £65.00
CONTAX 85mm F1.4 PLANAR MM	MINT- £495.00
CONTAX 300mm F4 TELE TESSAR MM	MINT- £475.00
CONTAX TLA 280 FLASH	MINT- £95.00
CONTAX MULAR III 1.4 x TELECONVERTER	NEW £225.00

Leica 'M' R's & Screw & Binoculars

LEICA M6 TTL CHROME (VERY LITTLE USE)	MINT BOXED £1,295.00
SIGMA M6 BODY SER No 15874XX CIRCA 1982	EXC+++ £799.00
LEICA M6a BODY SER No 12659XX CIRCA 1970	MINT- £575.00
LEICA M6a BODY SER No 14111XX CIRCA 1975-76	EXC++ £475.00
LEICA M3 SINGLE WIND SER No 9267XX CIRCA 1959	EXC++-CASED £549.00
LEICA M3 SINGLE WIND SER No 9922XX CIRCA 1960	EXC++-CASED £575.00
LEICA M3 SINGLE WIND SER No 9911XX CIRCA 1960	EXC++-CASED £599.00
LEICA CL BODY (JUST BEEN SERVICED)	MINT- £495.00
LEICA II F RED DIAL SER No 8083XX CIRCA 1956	MINT-CASED £495.00
LEICA II BODY SER No 1108XX C1933 + 5cm f2 SUMMAR	EXC++ £475.00
LEICA II BODY SER No 1816XX C1945 NEEDS SERVICE	EXC++ £179.00
LEICA IIa BODY SER No 2626XX CIRCA 1937	EXC £195.00
LEICA IIg BODY & CASE CIRCA 1957	EXC+++ £795.00
LEICA FIT VONTLANDER 15mm F4.5 VM LEICA M + FDR	MINT-BOXED £399.00
LEICA 135mm F2.8 SUMMARIT ASPHERIC BLACK 6 BIT	MINT BOXED £2,395.00
LEICA 25mm F2.8 ELMARIT M BLACK (1809)	MINT BOXED £995.00
LEICA 50mm F2.8 ELMARIT CHROME - M (LATEST VERSION)	MINT+HOOD £695.00
LEICA 35mm F3.5 SUMMARON M SER No 15940XX	MINT + FILTER £479.00
LEICA 50mm F2.5 SUMMARIT M (LATEST LENS) 6 BIT	MINT BOXED AS NEW £845.00
LEICA 90mm F2.8 ELMARIT M BLACK	EXC++ £775.00
LEICA 90mm F4 ELMAR CHROME M MOUNT	MINT IN KEEPER £185.00
LEICA 135mm F4.5 HEKTOR + HOOD M MOUNT	EXC++ £99.00
LEICA 135mm F2.8 ELMARIT M FOR M3	MINT £345.00
LEICA 5cm F1.5 SUMMARIT SCREW (SUPERB CONDITION)	MINT IN KEEPER £495.00
LEICA 5cm F2 SUMMARIT COLL SCREW + M MOUNT	MINT- £299.00
LEICA 5cm F2 SUMMARIT SCREW	MINT- £195.00
LEICA 90mm F4 ELMAR CHROME SCREW	MINT IN KEEPER £159.00
LEICA 9cm F4 HEAD + 16467 FOC MOUNT FOR VISO	MINT £199.00
LEICA 135mm F4.5 HEKTOR + HOOD SCREW	EXC++ £99.00
LEICA SF20 FLASH + CASE	MINT BOXED £59.00
LEICA SF20 FLASH	MINT £70.00
LEICA EPC LEATHER CASE (14505) FOR M6/M6TTL/M7	MINT BOXED £99.00
LEICA VIEWFINDER MAGNIFIER M1.4X (UNUSED)	MINT BOXED AS NEW £169.00
LEICAFLEX SL BODY CHROME	MINT-BOXED £299.00
LEICA 21mm F4 SUPER ANGLON R	MINT-BOXED £599.00
LEICA 60mm F2.8 MACRO-ELMARIT R ROM (UNUSED) MINT BOXED AS NEW £699.00	
LEICA 60mm F2.8 MACRO-ELMARIT R 3 CAM + 1:1 ADAPTOR	MINT- £545.00
LEICA 180mm F4 ELMARIT R 3 CAM	EXC++ £345.00
LEICA 28 - 70mm F3.5/4.5 VARIO ELMAR ROM	MINT BOXED AS NEW £445.00
LEICA 28 - 70mm F3.5/4.5 VARIO ELMAR ROM	MINT- £369.00
LEICA 28 - 70mm F3.5/4.5 VARIO ELMAR ROM	EXC++ £299.00
LEICA 70 - 210mm F4 VARIO ELMAR R	EXC++ £399.00
LEICA R8 REMOTE CONTROL UNIT	MINT BOXED AS NEW £165.00
LEICA DUOHD 8 + 12 x 42 BINOCULARS GREEN + CASE	MINT BOXED £999.00
LEICA 8 x 32 ULTRAVIOLET HD (LATEST NEW UNUSED)	MINT BOXED £999.00
LEICA 7 x 42 THINOV 84 BINOCULARS (UNUSED)	MINT BOXED AS NEW £699.00
CANON 7 x 50 BINOCULARS CIRCA 1960 REALLY BRIGHT	EXC++-CASED £99.00
CANON 10 x 30 IMAGE STABILISING BINOCULARS	MINT-CASED £235.00
MINOX 10 x 25 BR COMPACT BINOCULARS + CASE	MINT £125.00
ZEISS 8 x 308 BINOCULARS	MINT CASED £225.00
LEICA APO-TELEVID 65 ANGLED + 25-50 ASP E/PECEMINT BOXED + CASES £1,799.00	

Voigtlander Screw & Bayonet for Leica M etc

VOIGTLANDER BESSA R4a 21,25,28,35,50 FRAMES (RAPE)	MINT BOXED £525.00
VOIGTLANDER 15mm F4.5 S/H HELIAR ASP + FDR SIL	MINT BOXED AS NEW £295.00
NIKON FIT VOIGTLANDER 20mm F3.5 COLOR SKOPAR SL II MINT BOXED AS NEW £345.00	
VOIGTLANDER 21mm F4 COLOR SKOPAR VM M MOUNT	MINT BOXED £295.00
VOIGTLANDER 35mm F1.7 ULTRON ASPHERIC	MINT- £365.00
VOIGTLANDER 28mm F1.9 ULTRON + HOOD	MINT BOXED £375.00
VOIGTLANDER 28mm F3.5 COLOR SKOPAR + FINDER	MINT £345.00
VOIGTLANDER 50mm F2.5 COLOR SKOPAR SCREW	MINT BOXED £225.00
VOIGTLANDER 75mm F1.8 HELIAR CLASS VM M MOUNT MINT BOXED AS NEW £475.00	
VOIGTLANDER 90mm F3.5 APO LANTHAR (BLK)	MINT BOXED AS NEW £235.00
VOIGTLANDER BESSA SIDE GRIP	MINT BOXED £45.00
VOIGTLANDER BESSA WINDER / GRIP FOR T & R2	MINT- £115.00
VOIGTLANDER ANGLE FINDER + 15.21,25mm ADAPTOR MINT BOXED AS NEW £245.00	

Medium & Large Format

BRONICA RF 45mm F4 ZENANON FOR 645 R/F + FINDER	MINT CASED £399.00
BRONICA RF 20 FLASH FOR RF 645	MINT CASED £115.00
BRONICA 150mm F3.5 ZENANON E MC	MINT BOXED £149.00
BRONICA 150mm F3.5 ZENANON E MC	MINT £129.00
BRONICA 150mm F4 PE	MINT £125.00

BRONICA 150mm F4 E	MINT- £99.00
BRONICA ETRSI 120 BACK	MINT £79.00
BRONICA PLAIN PRISM FOR ETRSI/ETRSI	MINT CASED £69.00
BRONICA AEI PRISM FINDER	MINT- £89.00
BRONICA 50mm F3.5 ZENANON S	EXC+++ £119.00
BRONICA 100mm F4 MACRO ZENANON PE	MINT £245.00
BRONICA 150mm F3.5 ZENANON S	MINT- £165.00
BRONICA 30A 120 BACK	MINT BOXED £99.00
CONTAX MFB-2 POLAROID BACK FOR CONTAX 645	NEW £99.00
FUJI GW 670 MK II C/W 90mm F3.5 LENS	MINT BOXED £675.00
MAMIYA 150mm F4.5 + HOOD FOR MAMIYA 7/7II	MINT £375.00
MAMIYA 65mm F4 SEKOR Z LENS FOR RZ + HOOD	MINT £159.00
MAMIYA 65mm L 4 LENS FOR RZ	MINT- £399.00
MAMIYA 180mm F4.5 SEKOR Z W FOR RZ	MINT £199.00
MAMIYA 250mm F4.5 LENS FOR RZ	MINT- £195.00
MAMIYA 150mm F3.5 A/F FOR 645 A/F	MINT £299.00
MAMIYA 210mm F4 SEKOR C FOR 645	MINT CASED £195.00
MAMIYA RZ 67 PRO BACK	MINT- £69.00
MAMIYA RZ 67 PRO II BACK	MINT- £79.00
MAMIYA RZ 67 POLAROID BACK	MINT- £75.00
MAMIYA 220 BACK FOR RB 67	MINT BOXED £95.00
PENTAX 55mm F3.5 TAKUMAR SMC FOR 6x7	MINT- £299.00
PENTAX 55mm F2.8 FOR PENTAX 645	MINT BOXED £199.00
PENTAX 150mm F3.5 FOR PENTAX 645	MINT BOXED £199.00

Hasselblad

HASSELBLAD 503 CW GOLD SUPREME ONLY 500	MINT BOXED UNUSED £4,995.00
HASSELBLAD 500CM BODY WITH 80mm F2.8 T* + HOOD	MINT- £695.00
HASSELBLAD 90mm F4 FOR XPAN	MINT-IN KEEPER £365.00
HASSELBLAD 503 CX WITH 80mm CF + BACK + WLF	EXC++ £1,295.00
HASSELBLAD 500ELM BODY + A12 BLACK BACK	EXC++ £299.00
HASSELBLAD 40mm F4 CF	MINT £995.00
HASSELBLAD 50mm F4 CF DISTAGON + HOOD	MINT £575.00
HASSELBLAD 150mm F4 SONNAR CF	MINT £499.00
HASSELBLAD 150mm F4 SONNAR CF	EXC++ £399.00
HASSELBLAD CW WINDER + REMOTE	MINT £299.00
HASSELBLAD PLAIN PRISM	EXC £75.00
HASSELBLAD PM PRISM	MINT £199.00
HASSELBLAD 500CM/503 WLF BLACK	MINT £125.00
HASSELBLAD EXTENSION TUBE 16 F	MINT- £75.00

Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F6 BODY SUPERB EXAMPLE LOW USE	MINT BOXED £975.00
NIKON F5 BODY	MINT £475.00
NIKON F5 BODY	MINT- £375.00
NIKON F4 BODY	EXC++ £199.00
NIKON F100 BODY COMPLETE WITH INSTRUCTIONS	MINT BOXED £225.00
NIKON F90 BODY + MB 10 GRIP	EXC- £95.00
NIKON F55 BODY	MINT-BOXED £39.00
NIKON 24mm F2.8 A/F	MINT- £199.00
NIKON 28mm F2.8 A/F "D"	MINT £189.00
NIKON 28mm F2.8 A/F	MINT £145.00
NIKON 50mm F1.8 A/F "D"	MINT £79.00
NIKON 50mm F1.4 A/F "D"	MINT BOXED £145.00
NIKON 60mm F2.8 A/F MACRO MICRO NIKKOR	MINT-BOXED £265.00
NIKON 85mm F1.4 A/F "D"	MINT-BOXED £499.00
NIKON 55mm F2.8 A/F "D" MICRO PC NIKKOR	MINT-BOXED £299.00
NIKON 105mm F2.8 A/F MACRO MICRO NIKKOR	MINT BOXED £325.00
NIKON 12 - 24mm F4 "G" DX IF-ED AF-S	MINT BOXED £599.00
NIKON 16 - 85mm F3.5/5.6 "G" ED DX AF-S VIBR RED	MINT BOXED AS NEW £365.00
NIKON 17 - 35mm F2.8 IF-ED AF-S	MINT BOXED AS NEW £975.00
NIKON 18 - 35mm F3.5/4.5 "D" IF-ED AF	MINT-BOXED £399.00
NIKON 18 - 55mm F3.5/5.6 "G" DX AF-S VIBR REDUCTION	MINT £79.00
NIKON 18 - 200mm F3.5/5.6 "G" DX IF-ED AF-S VR	MINT BOXED £425.00
NIKON 20 - 35mm F2.8 "D" IF AF	EXC++-CASED £475.00
NIKON 24 - 50mm F3.3/4.5 A/F	MINT- £145.00
NIKON 24 - 85mm F2.8/4 A/F "D" + HOOD (SUPERB LENS)	MINT £399.00
NIKON 24 - 120mm F3.5/5.6 A/F "D" + HOOD	MINT £175.00
NIKON 28 - 100 F3.5/5.6 "G" A/F	MINT £59.00



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Nikon Dealer



Nikon 1: J1 From **£379.95**

J1 + 10-30mm	RRP £549.99	£379.95
J1 + 10mm	RRP £599.99	£429
J1 + 10-30mm + 30-110mm	RRP £699.99	£495
V1 + 10-30mm	RRP £829.99	£629.90
V1 + 10mm	RRP £879.99	£665
V1 + 10-30mm + 30-110mm	RRP £979.99	£749



NEW! D3200 From **£559**

D3200 Body	PRE-ORDER	£559
D3200 + 18-55mm f3.5-5.6 G AF-S DX VR	PRE-ORDER	£649
RECOMMENDED D3200 ACCESSORIES:		
Nikon MC-DC2 Remote Control		£25.99
Nikon WU-1a Wireless Mobile Adapter		£54.99
Nikon ME-1 Stereo Microphone		£99.99
Nikon GP-1 GPS Module		£199.95



D5100 From **£499.95**

D5100 Body	RRP £669.99	£449.95 Inc £50 Cashback*	£499.95
D5100 + 18-55mm f3.5-5.6 G AF-S DX VR	RRP £779.99	£519 Inc £50 Cashback*	£569
D5100 + 18-55mm VR + 55-200mm		£690.99 Inc £65 Cashback*	£755.99

Nikon Cashback* ends 30.05.12



D300s From **£1099**

D300s Body	RRP £1499.99	£1099
RECOMMENDED D300s ACCESSORIES:		
Nikon EN EL3e Lithium Ion Battery		£54.95
Nikon MB D10 Battery Grip		£279

CUSTOMER REVIEW: D300s + 16-85mm VR
★★★★★ "The perfect combo for a Prosumer" Robin - Bristol

NEW! D800 & D800E

- Full Frame FX Format CMOS Sensor
- 36.3 Megapixels
- Multi-area D-Movie records Full 1080p HD movies (FX & DX Format)
- ISO 50-25,600

NEW! D800 Body **£2599**
NEW! D800E Body + Capture NX2 **£2899**

RECOMMENDED D800/D800E ACCESSORIES:

Nikon MB-D12 Battery Grip	£379
Nikon MC-36 Remote Control	£129.95
Nikon EN EL15 Battery Pack	£59

Battery Grip & Lens available separately

NEW! D800 Body **PRE-ORDER From £2599**



D3x From **£5034**

D3x Body	£5034
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CUSTOMER REVIEW: D3x Body
★★★★★ "As good as it gets" Peterthegreat - Kent

Nikon Capture NX2	£132.99
Nikon Capture NX2 Upgrade (Capture NX required)	£81.99



NEW! D4 From **£5289**

NEW! D4 Body	£5289
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RECOMMENDED D4 ACCESSORIES:	
Nikon AN-DC7 Strap	£24.99
Nikon MC-36 Remote Control	£129.95
Nikon EN EL18 Battery Pack	£129
Nikon SB910 Speedlight	£369
Nikon ME-1 Stereo Microphone	£99.99
Nikon GP-1 GPS Module	£199.95
Nikon WT-5 Wireless Transmitter	£649

SONY



NEX-5N Body **£449**

NEX-5N + 18-55mm	£529
NEX-5N + 16mm + 18-55mm	£619
NEX-5N + 18-55mm + 55-210mm	£739
NEW! NEX-7 Body (Black)	£995
NEW! NEX-7 + 18-55mm (Black)	£1089

NEW! A57 Body	£619
NEW! A57 + 18-55mm	£695
NEW! A57 + 18-55mm + 55-200mm	£859



A77 DSLT From **£998**

A77 Body	£998
A77 + 16-50mm	£1449

RECOMMENDED ACCESSORIES:	
Sony VG-C77AM Vertical Battery Grip	£249.99
Sony NP-FM500H Battery	£68

Panasonic



GF3 Body **£249 Inc Cashback***

GF3 + 14-42mm	£289 Inc Cashback*	£339
GF3 + 14mm (Black or White)	£329 Inc Cashback*	£379
GF3X + 14-42mm Power Zoom	£449 Inc Cashback*	£499

Panasonic G Series Cashback* ends 31.05.12



G3 Body **£359 Inc Cashback***

G3 + 14-42mm	£419 Inc Cashback*	£469
G3 + 14-42mm + 45-200mm	£629.95 Inc C/back*	£679.95



GX1 Body **£389 Inc Cashback***

GX1 + 14-42mm (Black)	£429 Inc Cashback*	£479
GX1 + 14-42mm Power Zoom	£549 Inc Cashback*	£599

OLYMPUS



E-P3 Body **£599**

E-P3 + 14-42mm f3.5-5.6 ED	£679
E-P3 + 17mm f2.8 Pancake	£689
E-P3 + 14-42mm + 40-150mm	£799
E-P3 + 14-150mm f4.0-5.6 ED	£939
E-PM1 + 14-42mm II	£364
E-PM1 + 14-42mm II + 40-150mm	£479
E-PL3 + 14-42mm II	£449
E-PL3 + 14-42mm II + 40-150mm	£575



NEW! E-M5 **PRE-ORDER NOW!**

NEW! E-M5 Body	£999
NEW! E-M5 + 12-50mm	£1149
RECOMMENDED ACCESSORIES:	
Olympus Digital SLR	
E-5 Body	£1295

SIGMA



SD15 Body **£584.99**

RECOMMENDED ACCESSORIES:	
Sigma CR21 Cable Release	£24.99
Sigma RS31 Remote Control	£24.99
SanDisk 8GB Extreme Pro 95MB/Sec SDHC Card	£39
Sigma PG-21 Power Grip	£169.99
Sigma EF 610 DG Super	£209.99
NEW! SD1 Merrill Body	£1839



NEW! K-01 From **£599**

NEW! K-01 Body	£599
NEW! K-01 + 40mm	£679
NEW! K-01 + 18-55mm	£799
K-5 Body	£799
K-5 + 18-55mm	£829
K-5 + 18-55mm + 50-200mm	£1029
K-5 + 18-135mm	£1229
K-5 Silver + 40mm (Special Edition)	£1399



NEW! X-Pro1 **£1429**

RECOMMENDED ACCESSORIES:	
Hybrid Optical/Electronic Viewfinder optimizes magnification according to the mounted lens	
APS-C 16M "X-Trans CMOS" Sensor tackles moiré at its root cause	
NEW! X-Pro 1	£1429

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Canon Cashback* ends 05.06.12

Canon EOS 1100D

12.2 megapixels
3.0 fps
720p movie mode

1100D Body RRP £419 **£304**
1100D + 18-55mm f3.5-5.6 IS II RRP £499 **£379**

Canon EOS 600D

18.0 megapixels
3.7 fps
1080p movie mode

600D Body **£483 Inc Cashback*** **£533**
600D + 18-55mm f3.5-5.6 IS II **£565 Inc Cashback*** **£615**
600D + 18-135mm f3.5-5.6 IS **£709 Inc Cashback*** **£759**
600D + 18-55mm II + 55-250mm f4.0-5.6 IS II **£755 Inc Cashback*** **£805**

1100D Body £304 | 600D Body £533

CUSTOMER REVIEW: 1100D + 18-55mm II
 ★★★★★ 'Great for a novice looking to improve'
 Liz - South West

CUSTOMER REVIEW: 600D + 18-135mm IS
 ★★★★★ 'An excellent product'
 Wheelyjon - Suffolk

Canon EOS 550D

18.0 megapixels
3.7 fps
1080p movie mode

550D From **£464**

550D Body **£434 Inc Cashback*** **£464**
550D + 18-55mm f3.5-5.6 IS **£514 Inc Cashback*** **£544**
550D + 18-135mm f3.5-5.6 IS **£656.79 Inc Cashback*** **£686.79**
550D + 18-55mm f3.5-5.6 IS + 55-250mm f4.0-5.6 IS **£699 Inc Cashback*** **£729**

CUSTOMER REVIEW: 550D + 18-55mm IS
 ★★★★★ 'Amazing video image'
 Rob - Norwich

Canon EOS 60D

18.0 megapixels
5.3 fps
1080p movie mode

60D From **£777.90**

60D Body RRP £1049.99 **£777.90**
60D + 18-55mm f3.5-5.6 IS II RRP £1149.99 **£849**
60D + 18-135mm f3.5-5.6 IS RRP £1299.99 **£968.90**
60D + 17-85mm f4.0-5.6 IS USM RRP £1349.99 **£995**
60D + 17-55mm f2.8 IS USM RRP £1949.99 **£1539**

CUSTOMER REVIEW: 60D Body
 ★★★★★ 'Wow, an amazing camera'
 Adrian - UK

Canon EOS 7D

18.0 megapixels
8.0 fps
1080p movie mode

7D Body **£1098**

7D + 18-135mm f3.5-5.6 IS RRP £1999.99 **£1345**
7D + 15-85mm f3.5-5.6 IS USM RRP £2399.99 **£1674**
7D + 70-300mm L IS USM RRP £2899.99 **£2220**

CUSTOMER REVIEW: 7D + 15-85mm
 ★★★★★ 'Probably the best APS-C DSLR around'
 Shuggie - Scotland

Canon NEW! EOS 5D Mark III

• 61 point AF with 41 cross type sensors
 • ISO standard: 100-25,600 (expandable from 50-102,400)

5D Mark III Body **£2999**
5D Mark III + 24-105mm f4.0 L IS USM **£3689**
5D Mark III + 24-70mm f2.8 L USM II **£5298**

5D Mark III RECOMMENDED ACCESSORIES:
 Canon GP-E2 GPS Receiver **£299**
 Canon ST-E3-RT Speedlite Transmitter **£309**
 Canon BG-E11 Battery Grip **£329**
 Canon 600EX-RT Flashgun **£679**
 Canon WFT-E7B Wireless Transmitter **£789**

5D Mark II Body **£1599**
5D Mark II + 24-105mm f4.0 L IS USM **£2255**

NEW! 5D Mark III **PRE-ORDER From £2999**

★★★★★ CUSTOMER PRODUCT REVIEWS ★★★★★
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Canon 1D Mark IV

16.1 megapixels
10.0 fps
1080p movie mode

1D Mk IV From **£3492**

Canon 1D X

18.1 megapixels
12.0 fps
full frame CMOS sensor

NEW! 1D X Body PRE-ORDER **£5299**

1D MK IV RECOMMENDED ACCESSORIES:
 Canon LP-E4 Battery **£129**
 Canon WFT-E2 II Wireless Transmitter **£619**

1D X RECOMMENDED ACCESSORY:
 Canon LP-E4N Battery **£149.99**

CUSTOMER REVIEW: 1D Mark IV Body
 ★★★★★ 'Stunning camera'
 Zurg - South Wales

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 32GB **£199.95**
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SanDisk ImageMate USB 3.0 12-in-1 Reader
 White **£34.95**

SONY

NEW! Sony XQD™
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NEW! Sony XQD™
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 XQD Express Card Adapter **£79**

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 32GB **£94**
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 8GB **£49**
 16GB **£79**
 32GB **£149**

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 8GB **£64**
 16GB **£129**
 32GB **£229**

NEW! Lexar Pro Reader
 A Dual-Slot USB 3.0 Reader with a USB interface speed file transfer up to 500MB/s. (Backwards compatible). **£38**

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Macrolites:
 MR-14EX **£469**
 MT-24EX **£749**

Nikon Speedlights:
 SB400 **£124.99**
 SB700 **£238**
 SB910 **£369**

Speedlight Kits:
 R1 Close-Up **£417.99**
 R1C1 **£598**

SONY Flashguns:
 HVL-F58AM **£399.99**
 HVL-F43AM **£229**

OLYMPUS Flashguns:
 FL-50R **£499.99**
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Flashguns:
 AF 540FGZ **£349.99**
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 DRF14 **£119**

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 58 AF-2 **£285**

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 15 MS-1 **£295.99**

SIGMA Flashguns:
 EF 610 DG ST **£129.99**
 EF 610 DG Super **£209.99**

EM-140 DG Macro Flash From **£314.99**

Nissin Flashguns:
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EF-S 10-22mm f3.5-4.5 USM	£539 Inc £60 Cashback*	£599
EF-S 15-85mm f3.5-5.6 IS USM	£579 Inc £60 Cashback*	£639
EF-S 17-40mm f4.0 L IS USM	£555 Inc £60 Cashback*	£615
EF 16-35mm f2.8 L USM MkII	£1069 Inc £90 Cashback*	£1159
EF 17-40mm f4.0 L IS USM	£555 Inc £60 Cashback*	£615
EF-S 18-200mm f3.5-5.6 IS	£374 Inc £45 Cashback*	£419
EF-S 17-55mm f2.8 IS USM	£739 Inc £60 Cashback*	£799
EF 24-105mm f4.0 L IS USM	£809 Inc £90 Cashback*	£899
EF 70-200mm f2.8 L IS USM II	£1750 Inc £175 Cashback*	£1925
EF 70-200mm f4.0 L IS USM	£855 Inc £90 Cashback*	£945
EF 70-300mm f4.0-5.6 IS USM	£374 Inc £45 Cashback*	£419
NEW! EF 70-300mm f4.0-5.6 L IS USM	£1109 Inc £90 Cashback*	£1199
EF 100-400mm f4.5-5.6 L IS USM	£1159 Inc £90 Cashback*	£1249
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CANON LENSES		
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EF 24mm f2.8		£369
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EF 28mm f1.8 USM		£382.99
EF 35mm f1.4 L USM		£1158.99
EF 35mm f2.0		£217.90
TS-E 45mm f2.8		£1118.95

EF 50mm f1.2 L USM	£1268
EF 50mm f1.4 USM	£289
MP-E 65mm f2.8 1-5x Macro	£844
EF 85mm f1.2 L II USM	£1725
EF 85mm f1.8 USM	£306.90
TS-E 90mm f2.8	£1118.95
EF 135mm f2.0 L USM	£899
EF 180mm f3.5 L USM Macro	£1249.99
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EF 800mm f5.6 L IS USM	£10295
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EF 24-70mm f2.8 L USM	£989
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NEW! EF-S 55-250mm f4.0-5.6 IS II	£219
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NIKON LENSES

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18-55mm f3.5-5.6 G AF-S DX VR	£146.50
18-105mm f3.5-5.6 G ED AF-S DX VR	£224.75
18-200mm f3.5-5.6 G ED AF-S DX VR II	£589
24-70mm f2.8 G ED AF-S	£1199.99
24-85mm f2.8-4.0 D AF	£514.90
55-200mm f4.5-5.6 G ED AF-S DX VR IF	£242.89
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SIGMA LENSES

30mm f1.4 EX DC	£379
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70mm f2.8 EX DG Macro	£359
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70-200mm f2.8 EX DG OS HSM	£979
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12.0 megapixels
35x optical zoom
1080p movie mode



**SAVE
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RRP £439 **£359**

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NEW! IXUS 240 HS Pink, Blue, Silver, Light Pink or Black	£259
NEW! IXUS 500 HS Silver, Red, Blue or Black	£269
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NEW! PowerShot A1300 IS Silver or Black	£109
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PowerShot G12	RRP £539 £399

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NEW!



NEW! Optio WG-2 Red or Black £239
NEW! Optio WG-2 GPS Orange or White £279
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Panasonic

NEW!



Lumix TZ30 Red, White, Silver or Black £329



**SAVE
£150
ON RRP**

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RRP £379.99 **£229**



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NEW! LUMIX FS45 Black, Violet, Red, Nickel or Silver	£129
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NEW! LUMIX SZ7 Black, Brown or White	£199.99
NEW! LUMIX FX80 Black	£199
NEW! LUMIX TZ25 Red or Black	£249
NEW! LUMIX FT4 Black, Silver, Blue or Orange	£299

OLYMPUS

NEW!



XZ-1 VF-2 Viewfinder Kit £389 Inc C/back*
£429
XZ-1 Cashback* ends 31.05.12

NEW! TG-320 Blue or Red	£119
NEW! TG-620 Blue, White, Pink, Green or Black	£199
NEW! TG-820 Blue, Silver, Red or Black	£239
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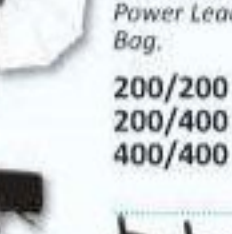
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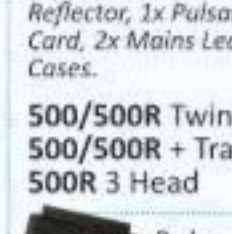
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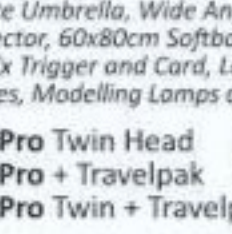
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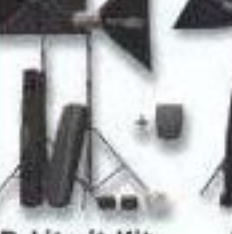
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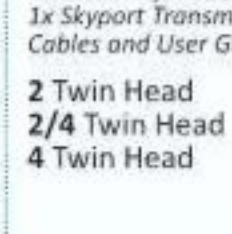
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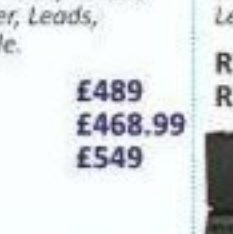
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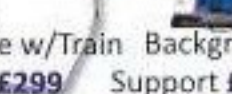
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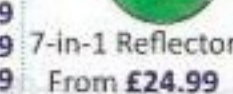
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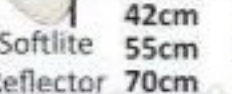
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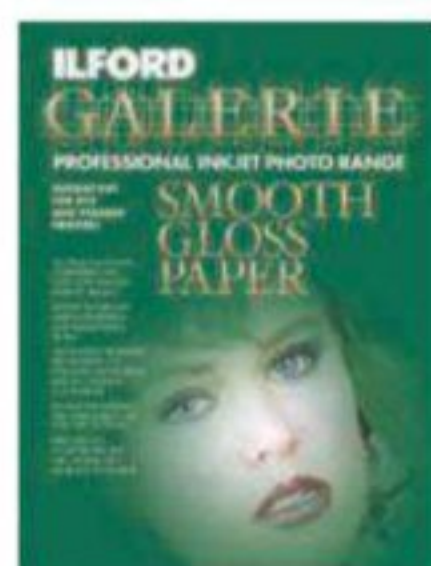
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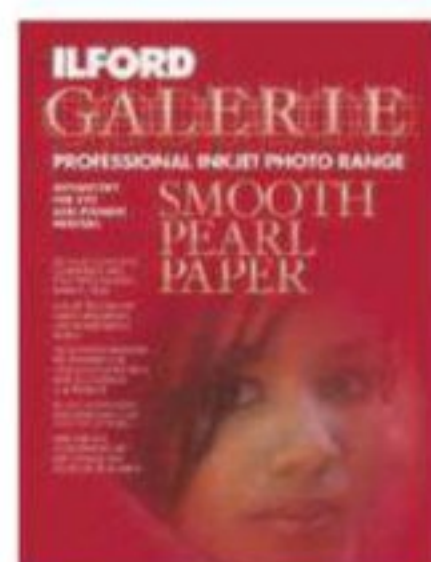
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Digital
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Ink Test Winner



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T008 Colour	£21.99 40ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£27.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£35.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 825, 935
T027 Colour	£26.99 46ml	£4.99 50ml, 3 for £13.99	
T036 Black	£18.99 10ml	£3.99 13ml, 3 for £10.99	C42, C44, C46
T037 Colour	£26.99 25ml	£4.99 31ml, 3 for £13.99	
T040 Black	£42.99 17ml	£3.99 20ml, 3 for £10.99	C62, CX3200
T041 Colour	£35.99 37ml	£4.99 46ml, 3 for £13.99	
T050 Black	£29.99 16ml	£2.99 16ml, 3 for £7.99	440, 460, 660, Photo 700, 750, 1200
T051 Black	£34.99 24ml	£2.99 26ml, 3 for £7.99	740, 760, 800, 850, 860, 1160
T052 Colour	£34.99 35ml	£3.99 39ml, 3 for £10.99	440, 640, 660, 740, 760, 1160
T053 Colour	£24.99 43ml	£3.99 48ml, 3 for £10.99	Photo 700, 750
T0341-T0347 Set of 7	£119.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£14.99 17ml	Check Website.	
T0342/3/4, each	£17.99 17ml	Check Website.	
T0345/6/7, each	£17.99 17ml	Check Website.	
T0441-T0454 Set of 4	£42.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C68, C86, CX3600/3650, CX6400, CX6600
T0441 Black	£17.99 13ml	£4.99 21ml, 3 for £13.99	
T0452/3/4, each	£9.99 8ml	£3.99 21ml, 3 for £10.99	
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T0547/8/9, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
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T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Photo R2400
T0591-T0599 Set of 8	£92.99 set of 8	Check Website.	
T0591/2/3, each	£11.99 13ml	Check Website.	
T0594/5/6, each	£11.99 13ml	Check Website.	
T0597/8/9, each	£11.99 13ml	Check Website.	
T0611-T0614 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0711-T0714 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	S20, S21, SX100/105/110/115/200/205/210/215, SX400/405/415/515, D78/92/120, B40W, BX300, DX4000/4400/5000/6000/7000/7400/8400/9400, Photo 1400
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	
T0791-T0796 Set of 6	£69.99 set of 6	Check Website.	Photo P50, PX650/660/700W/710W/720WD, PX730WD/800FW/810FW/830FWD/830FWD, R265/265/360, RX560/585/685, Photo R1900
T0791/2/3, each	£11.99 10ml	Check Website.	
T0794/5/6, each	£11.99 10ml	Check Website.	
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T0870-T0879 Set of 8	£69.99 set of 8	Check Website.	
T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£8.99 11.4ml	Check Website.	
T0877/8/9, each	£8.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£69.99 set of 8	Check Website.	Photo R2880
T0961/2/3/4/5, each	£8.99 11.4ml	Check Website.	
T0966/7/8/9, each	£8.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£26.99 set of 4	£14.99, 3 sets for £42.99	S22, SX125/130, SX420W/425W/445W, BX305F
T1281 Black	£6.99 5.9ml	£4.99 13ml	
T1282/3/4, each	£6.99 3.5ml	£3.99 10ml	
T1291-T1294 Set of 4	£38.99 set of 4	£16.99, 3 sets for £49.99	SX420W/425W/445W/525WD/620FW, BX305F/320FW/525WD/535WD/625FWD/630FW, BX635FWD/BX925FWD/BX935FWD, B42WD, Photo R3000
T1291 Black	£9.99 11.2ml	£5.49 16ml	Photo R2000
T1292/3/4, each	£9.99 7ml	£4.49 13ml	Photo RX700
T1571-9, each NEW	£19.99 25.9ml each or £154.99 set of 8		
T1591-9, each NEW	£13.99 17ml each or £99.99 set of 8		
T5591-6, each	£12.99 13ml each or £69.99 set of 6		

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T6531/6532/6533/6534/6535/6536/6537/6538/6539/653A/653B 200ml	£72.99
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T5431/5432/5433/5434/5435/5436/5437/5438 110ml each	£49.99
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EPSON Stylus Pro 4800, 4880:	
T6051/6052/605B/6053/6054/6055/6056/605C/6057/6138/6059 110ml	£47.99
T6061/6062/606B/6063/6064/6065/6066/606C/6067/6148/6069 220ml	£72.99
EPSON Stylus Pro 7800, 7880, 9800:	
T6021/6022/602B/6023/6024/6025/6026/602C/6027/6118/6029 110ml	£47.99
T6031/6032/603B/6033/6034/6035/6036/603C/6037/6128/6039 220ml	£72.99

Canon Compatibles

BCi3e Black 26ml	£2.99
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CLi8 B/C/M/Y/PC/PM 15ml	£3.99
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CLi521 B/C/M/Y/GY 9ml	£3.99
PGi525 Black 19ml	£4.99
CLi526 B/C/M/Y/GY 9ml	£3.99
BCi24 Black 9ml	£1.99
BCi24 Colour 16ml	£2.99
PG37 Black 12ml	£9.99
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PG50 Black 28ml	£12.99
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PG512 Black 18ml	£14.99
CL38 Colour 12ml	£12.99
CL41 Colour 16ml	£16.99
CL51 Colour 24ml	£14.99
CL512 Colour 11.5ml	£15.99
CL513 Colour 15ml	£16.99

Canon Originals

BCi3e Black 26ml	£10.99
BCi6 B/C/M/Y 13ml	£8.99
BCi6 PC/PM/R/G 13ml	£8.99
PGi5 Black 26ml	£11.99
CLi8 B/C/M/Y 13ml	£10.99
CLi8 PC/PM/R/G 13ml	£10.99
PGi7 Black 25ml	£11.99
PGi9 Clear 191ml	£11.99
PGi9 All colours, 14ml, each	£9.99
PGi29 All colours, 36ml, each	£22.99
PGi520 Black 19ml	£9.99
CLi521 B/C/M/Y/GY 9ml	£8.99
PGi525 Black 19ml	£9.99
CLi526 B/C/M/Y/GY 9ml	£8.99
PG37 Black 11ml	£11.99
PG40 Black 16ml	£14.99
PG50 Black 22ml	£21.99
PG510 Black 9ml	£11.99
PG512 Black 15ml	£14.99
PG540 Black 8ml	£11.99
CL38 Colour 9ml	£15.99
CL41 Colour 12ml	£18.99
CL51 Colour 21ml	£25.99
CL52 Photo 21ml	£18.99
CL511 Colour 9ml	£15.99
CL513 Colour 13ml	£18.99
CL541 Colour 8ml	£15.99
EP-100 Ink & Paper	£26.99
KP-108IN Ink & Paper	£29.99

Many more in stock!

Dell Cartridges

Original and Compatible Dell cartridges in stock!

HP Compatibles

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No.22 Colour 21ml	£11.99
No.45 Black 45ml	£4.99
No.56 Black 24ml	£9.99
No.57 Colour 24ml	£12.99
No.78 Colour 36ml	£9.99
No.110 Colour 12ml	£10.99
No.300XL Black 18ml	£14.99
No.300XL Colour 18ml	£16.99
No.301XL Black 15ml	£14.99
No.301XL Colour 18ml	£16.99
No.336 Black 10ml	£7.99
No.337 Black 21ml	£10.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£14.99
No.351XL Colour 20ml	£16.99
No.363 Black 20ml	£6.99
No.363 C/M/Y/PC/PM each	£4.99
No.364 Black 10ml	£6.99
No.364 PB/C/M/Y each	£5.99

HP Originals

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No.22 Colour 5ml	£13.99
No.38 All Colours 27ml each	£24.99
No.56 Black 19ml	£16.99
No.57 Colour 17ml	£24.99
No.58 Photo 17ml	£22.99
No.100 Grey 15ml	£22.99
No.110 Colour 5ml	£17.99
No.300 Black 4ml	£10.99
No.300 Colour 4ml	£12.99
No.301 Black 3ml	£8.99
No.301 Colour 3ml	£10.99
No.337 Black 11ml	£16.99
No.338 Black 11ml	£17.99
No.339 Black 21ml	£23.99
No.343 Colour 7ml	£18.99
No.344 Colour 14ml	£26.99
No.350 Black 4.5ml	£11.99
No.351 Colour 3.5ml	£13.99
No.363 Black 6ml	£12.99
No.363 C/M/Y/PC/PM each	£8.99
No.364 Black 6ml	£7.99
No.364 PB/C/M/Y 3ml each	£6.99
No.901 Black 4ml	£10.99
No.901 Colour 9ml	£13.99
No.920XL Black 49ml	£19.99
No.920XL C/M/Y 6ml each	£8.99
No.940XL Black 49ml	£23.99
No.940XL C/M/Y 16ml each	£15.99

Many more in stock!

Lexmark Compatibles

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No.2 Colour	£11.99
No.3 Black	£14.99
No.16 Black	£11.99
No.17 Black	£9.99
No.26 Colour	£12.99
No.27 Colour	£11.99
No.31 Photo	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Black	£11.99
No.35 Colour	£12.99

Lexmark Originals

No.1 Colour	£19.99
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No.15 Colour	£18.99
No.17 Black	£17.99
No.23 Black	£16.99
No.24 Colour	£18.99
No.27 Colour	£18.99
No.28 Black	£14.99
No.29 Colour	£16.99
No.32 Black	£19.99
No.33 Colour	£21.99
No.36 Black	£16.99
No.37 Colour	£18.99
No.43XL Colour	£27.99
No.44XL Black	£22.99
No.100 Black	£13.99
No.100 Cyan / Mag / Yellow	£8.99

Many more in stock!

Brother Compatibles

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LC900 C/M/Y	£2.99
LC900 Set of 4	£11.99
LC970 / 1000 Black	£3.99
LC970 / 1000 C/M/Y	£2.99
LC970 / 1000 Set of 4	£11.99
LC980 / 1100 Black	£3.99
LC980 / 1100 C/M/Y	£2.99
LC980 / 1100 Set of 4	£11.99
LC985 Black	£3.99
LC985 C/M/Y	£2.99
LC985 Set of 4	£11.99

Brother originals also in stock!

Kodak Original Ink / Paper

ESP Black Series 10 Ink	£6.99
ESP Colour Series 10 Ink	£12.99
ESP Black Series 30 Ink	£6.99
ESP Colour Series 30 Ink	£12.99
ESP Black/Colour Twin Packs	£18.99

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As an Ilford Pro Centre, we stock the complete range of Ilford photographic papers, including A2, 17, 24 and 44 inch rolls. Below is just a selection.

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Smooth Gloss 290g, A4, 25	+10 FREE	£10.99
Smooth Gloss 290g, A4, 100		£35.99
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Smooth Gloss 290g, A3+, 25 sheets		£29.99
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Smooth Pearl 290g, 7x5, 100 sheets		£23.99
Smooth Pearl 290g, A4, 25	+10 FREE	£10.99
Smooth Pearl 290g, A4, 100		£35.99
Smooth Pearl 290g, A3, 25 sheets		£27.99
Smooth Pearl 290g, A3+, 25 sheets		£29.99
Smooth Fine Art 190g, A4, 10 sheets		£13.99
Smooth H/weight Matt 200g, A4, 50 sheets		£12.99
Smooth Lustre Duo 280g, A4, 25 sheets		£12.99
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8GB Transcend	£19.99	£5.99
16GB Transcend	£34.99	£11.59
32GB Transcend	£59.99	£25.99

Lexar		
Compact Flash		
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8GB 15MB/s	£27.85	£9.29
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Sandisk Extreme Class 10: 30MB/s		
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BATTERIES & CHARGERS

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High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.	
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AA 2450mAh Duracell	£6.99
AA 2500mAh GP	£9.99
AA 2850mAh Ansmann	£13.99
AA 2900mAh Delkin	£14.99
ReCyko+ Rechargeables	
New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!	
AAA 850mAh equivalent (4)	£5.99
AA 2050mAh equivalent (4)	£7.99
Ultimate Lithium	
Energizer Ultimate Lithium: The longest lasting AA and AAA batteries in the world!	
AAA Ultimate Lithium (4)	£6.99
AA Ultimate Lithium (4)	£7.99

Universal Charger	
The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-Ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website.	
	£19.99
Dedicated Charger	
A dedicated Li-Ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger.	
	£14.99
Coin Cells, etc	
A comprehensive range of specialist batteries - see our website for full range.	
CR123A Energizer Lithium (1)	£1.99
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2CR5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£5.99
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Full range of coin cells in stock	

Camera Batteries

A comprehensive range of rechargeable Li-Ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

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NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£12.99
NB-8L for Canon	£9.99
NB-9L for Canon	£9.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£12.99
LP-E6 for Canon	£29.99
LP-E6 for Canon	£19.99
LP-E8 for Canon	£15.99
LP-E10 for Canon	£12.99
NP40 for Fuji	£9.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP60 for Fuji	£9.99
NP80 for Fuji	£9.99
NP95 for Fuji	£9.99
NP140 for Fuji	£12.99
NP150 for Fuji	£19.99
NP200 for Minolta	£9.99
NP400 for Minolta	£12.99
EN-EL1 for Nikon	£9.99
EN-EL2 for Nikon	£9.99
EN-EL3/3A for Nikon	£9.99
EN-EL3E for Nikon	£15.99
EN-EL5 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
EN-EL12 for Nikon	£9.99
EN-EL14 for Nikon	£37.99
EN-EL15 for Nikon	£59.99
EN-EL19 for Nikon	£12.99
LI10B/12B for Olympus	£9.99
LI40B/42B for Olympus	£9.99
LI50B for Olympus	£9.99
BLM-1 for Olympus	£12.99
BLS-1 for Olympus	£12.99
CGA-S005 for Panasonic	£9.99
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CGA-S007 for Panasonic	£9.99
BCF10E (V3) for Panasonic	£19.99
BCG10E (V3) for Panasonic	£19.99
BLB13 (V3) for Panasonic	£19.99
BMB9 (V2) for Panasonic	£24.99
D-Li8 for Pentax	£9.99
D-Li50 for Pentax	£12.99
SLM-1137D for Samsung	£9.99
SLM-1674 for Samsung	£12.99
BG-1 for Sony	£19.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99
NP-FW50 for Sony	£24.99

Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-Ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 5D MkII:	£99.99
For Canon 7D:	£99.99
For Canon 30/40/50D:	£99.99
For Canon 60D:	£99.99
For Canon 450D:	£69.99
For Canon 500D:	£69.99
For Canon 550D:	£99.99
For Canon 1000D:	£69.99
For Nikon D40/D60:	£39.99
For Nikon D80/D90:	£99.99
For Nikon D300/D700:	£99.99
For Nikon D7000:	£99.99

Many more batteries in stock!

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£9.99
Hood Modular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters

P-Type Six-Piece Neutral Density Filter Kit

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

£49.99

£43.99

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods



A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
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We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SPIRIT LEVELS

Bubble Spirit Levels

These simply mount onto the hot shoe of a DSLR camera.



Twin Axis Normal Hotshoe	£7.99
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Triple Axis Normal Hotshoe	£9.99
Triple Axis Sony Hotshoe	£9.99

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Green Clean Sensor Cleaning Kit inc. Mini Vacuum, swabs, wipes	£64.99
Green Clean Sensor Cleaning Wet'n'Dry Swabs pack of 4	£15.99

Lens Cleaning	
LensPen Original Carbon-tipped pen with built-in cleaning brush	£7.99
LensPen DSLR Pro Kit Cloth, Pen, FilterKlear, MicroPro	£24.99
Spudz 6x6 Washable microfibre cloth with neoprene pouch and belt/key clip	£4.99

Massive range of cleaning equipment on our website and in stock.

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£6.99
52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	£18.99
52mm Circular Polarizing	£19.99
55mm Circular Polarizing	£21.99
58mm Circular Polarizing	£24.99
62mm Circular Polarizing	£29.99
67mm Circular Polarizing	£34.99
72mm Circular Polarizing	£39.99
77mm Circular Polarizing	£44.99
82mm Circular Polarizing	£49.99
86mm Circular Polarizing	£59.99

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm Skylight	£7.99
55mm Skylight	£8.99
58mm Skylight	£9.99
62mm Skylight	£10.99
67mm Skylight	£11.99
72mm Skylight	£13.99
77mm Skylight	£16.99

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

More sizes in stock, from 46 to 77mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

More sizes in stock, from 46 to 82mm!

Neutral Density Filters

Used reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. Available as ND4 (2 stop) and ND8 (3 stop).

52mm ND4 / ND8	£11.99
55mm ND4 / ND8	£12.99
58mm ND4 / ND8	£14.99
62mm ND4 / ND8	£17.99
67mm ND4 / ND8	£22.99
72mm ND4 / ND8	£29.99
77mm ND4 / ND8	£34.99

More sizes in stock, from 37 to 82mm!

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/6/8, each	£11.99
58mm Starburst x4/6/8, each	£15.99
67mm Starburst x4/6/8, each	£21.99
72mm Starburst x4/6/8, each	£27.99

More sizes in stock, from 46 to 82mm!

We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.



Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

Genuine LightCraftWorkshop filters - beware of imitations!

FaderND MkII (2-8 stop)

52mm FaderND MkII	£56.99
55mm FaderND MkII	£59.99
58mm FaderND MkII	£62.99
62mm FaderND MkII	

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5D MKIII body
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FE401 Prism + Pro Winder... £549
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18-200 F3.5/5.6 VR II M... £549
18-200 F3.5/5.6 VR box... £399
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- ▶ EXPEED 3 image processing engine
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- ▶ EXPEED 3 image processing engine
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- Foveon X3 Merrill Sensor
- 46 Megapixels
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SIGMA SD1 - Merrill

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Advanced features and high performance for the latest digital and 35mm film SLRs

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FUJIFILM X100

- 12.3MP APS-C CMOS sensor
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- 23mm prime lens
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X100 Black **£1,199.00** See web for further money saving deals

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FUJIFILM X-Pro 1

- 16MP APS-C CMOS sensor
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- 2nd generation Hybrid VF
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- 14.2 megapixels
- 18x Ultra wide zoom lens
- Full manual control
- High Sensitivity ISO 3200
- 3.0" LCD Screen



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- f/1.8 lens
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SONY NEX-5N

- 16.1 Effective Megapixels
- Slim, light and compact
- High Speed Capture (10fps)
- Full HD Movie
- 3.0" Tilt-angle LCD Screen



NEX-5N Body Only **£449.00** NEX-5N + 18-55mm **£489.00**

Tamron Lenses	Our Price
SP AF 60mm f/2.0 Di II LD [IF] Macro 1:1	£369.99
SP AF 90mm f/2.8 Di Macro 1:1	£359.99
SP AF 180mm f/3.5 Di LD [IF] Macro 1:1 (NAF)	£698.00
SP AF 10-24mm f/3.5-4.5 Di II LD Asp [IF]	£368.99
SP AF 17-50mm f/2.8 XR Di II VC LD Asp [IF]	£289.00
SP AF 28-75mm f/2.8 XR Di LD [IF] Macro	£357.99
AF 18-200mm f/3.5-6.3 XR Di II	£169.00
AF 18-270mm f/3.5-6.3 Di II VC PZD LD [IF]	£429.00
AF 28-300mm f/3.5-6.3 XR Di LD Asp [IF] Macro	£318.99
AF 28-300mm f/3.5-6.3 XR Di VC LD [IF] Macro	£459.99
SP AF 70-200mm f/2.8 Di LD [IF] Macro	£629.99
AF 70-300 f/4-5.6 Di LD Macro	£129.99
SP 70-300 f/4-5.6 Di VC USD	£339.99
SP AF 200-500mm f/5.6-6.3 Di LD [IF]	£849.99

Tokina Lenses	Our Price
AT-X 35mm f/2.8 Macro	£394.99
AT-X 100mm f/2.8 Macro	£399.99
AT-X 10-17mm f/3.5-4.5 DX	£509.99
AT-X 11-16mm f/2.8 Pro	£529.99
AT-X 12-24mm f/4 II	£529.99
AT-X 16-28mm f/2.8 FX	£739.99
AT-X 16.5-135mm f/3.5-5.6	£299.99
T-X Pro 50-135mm f/2.8	£599.99
AT-X 80-400mm f/4.5-5.6 D	£599.99

SONY NEX-7

- 24.3 Effective Megapixels
- Light magnesium body
- Full HD movies with AF tracking
- Very high speed burst shooting
- 3.0" Tilt-angle LCD Screen



NEX-7 + Carl Zeiss Sonnar 24mm f/1.8 ZA + FREE SanDisk 16GB SDHC Card **£1,734.99**

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HMC	UV	Circ-Pol
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INC 2GB CARD & CASE
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f/3.5-5.6 EF-S IS MKII

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The original Domke and still the best seller. The RuggedWear version adds protection and good looks. It's just like you've had it for years, like a worn pair of comfortable jeans. It'll take a sizable pro DSLR outfit as well, with up to 6 extra lenses, battery grip, flashgun and lots of accessories!

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This exceptionally discreet bag with a low profile exterior. Similar to F-2 Original Bag, but scaled down for less equipment, such as 1 or 2 cameras with or without battery grips, 3-4 lenses, flash, and accessories.

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Call or pop into one of our stores with your old camera bag and get a **minimum £10 part-exchange** against a new LowePro*

LOWEPRO PHOTO SPORT SLING 100AW

A totally new approach to carrying your camera system on photo adventure. Using the latest hi-tech materials and design to create the lightest and most comfortable backpack yet and your equipment is fully protected from extreme elements snug inside. Choose the 100AW for a small DSLR system or the 200AW for a Pro-DSLR outfit with 1 or 2 lenses.

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Easily our most popular full photo backpacks, the Expeditions tick all the boxes. Apart from being remarkably good value, they are lightweight yet feature top level protection and comfort. There will be a size to suit your outfit and there are plenty of pockets for laptop, memory cards, filters, tripod.....

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rrp £54.99 **SAVE £30** **£25**

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FLIPSIDE 300 **£69**

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FASTPACK 250 **£62**

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PRO RUNNER 350AW **£99**

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The Backpack that started it all for carrying around your camera equipment, laptop, and all your personal items.

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MUCH BETTER THAN 1/2 PRICE

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75 **£70**

85 **£80**

SYSTEM

2 **£40**

3 **£40**

6 **£50**

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rrp £89 **SAVE £10** **£79**

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7X **£40**

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9X **£55**

10X **£65**

EXPLORER

100 **£40**

200 **£42**

400 **£49**

BILLINGHAM HADLEY PRO

This has been the most popular Billingham for many a year. It's slim, practical and comfortable and just works so well for a small DSLR system. You can take the padded insert out and it becomes a perfect day bag that works well in town or country. Available in canvas or Fibrelite with leather trim, Khaki/Tan, Black/Tan/Black/Black or Sage/Tan

rrp £180.00 **SAVE £21** **£159**

HADLEY DIGITAL CAMERA BAG **£99**

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107 **£229**

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307 **£269**

F-STOP

F/2.8 **£149**

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VANGUARD UP-RISE 38 MESSENGER

This multi award winning range of bags has quickly become firm favourites with photographers. They have been well thought out in every detail so that you can be confident that your equipment will be protected, comfortable to carry and quick to access. They're made of high quality materials and look good as well, no wonder the reviews love them!

rrp £84.99 **SAVE £20** **£65**

UP-RISE 28 MESSENGER **£55**

UP-RISE 33 MESSENGER **£65**

UP-RISE 34 SLING **£50**

UP-RISE 43 SLING **£60**

UP-RISE 45 BACKPACK **£70**

UP-RISE 46 BACKPACK **£90**

UP-RISE 48 BACKPACK **£95**

BIIN 37 SLING **£29**

BIIN 47 SLING **£39**

BIIN 50 BACKPACK **£44**

BIIN 59 DAYPACK **£59**

BIIN 59 DAYPACK **£59**

OUTLAWZ 16Z **£50**

OUTLAWZ 17Z **£60**

HERALDER 28 **£99**

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ADAPTOR 41 BACKPACK **£58**

ADAPTOR 45 BACKPACK **£67**

ADAPTOR 46 BACKPACK **£75**

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KINRAY 48 **£149**

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COTTON CARRIER CAMERA SYSTEMS

COTTON CARRIER VEST & HOLSTER FOR TWO CAMERAS

The black Camera Vest for All Camera Types from Cotton Carrier is a unique chest harness system that supports 1 or 2 cameras eliminating the neck strain usually associated with shooting long jobs such as weddings, sports, public relations and photojournalism. The system is designed for the photographer who carries a DSLR with battery grip.

£169

STRAP WITH HUB **£50**

VEST FOR 1 CAMERA **£139**

SIDE HOLSTER **£58**

LITE BELT SYSTEM **£130**

NEW

ADAPTOR 46

ADAPTOR 48

ADAPTOR 50

ADAPTOR 52

ADAPTOR 54

ADAPTOR 56

ADAPTOR 58

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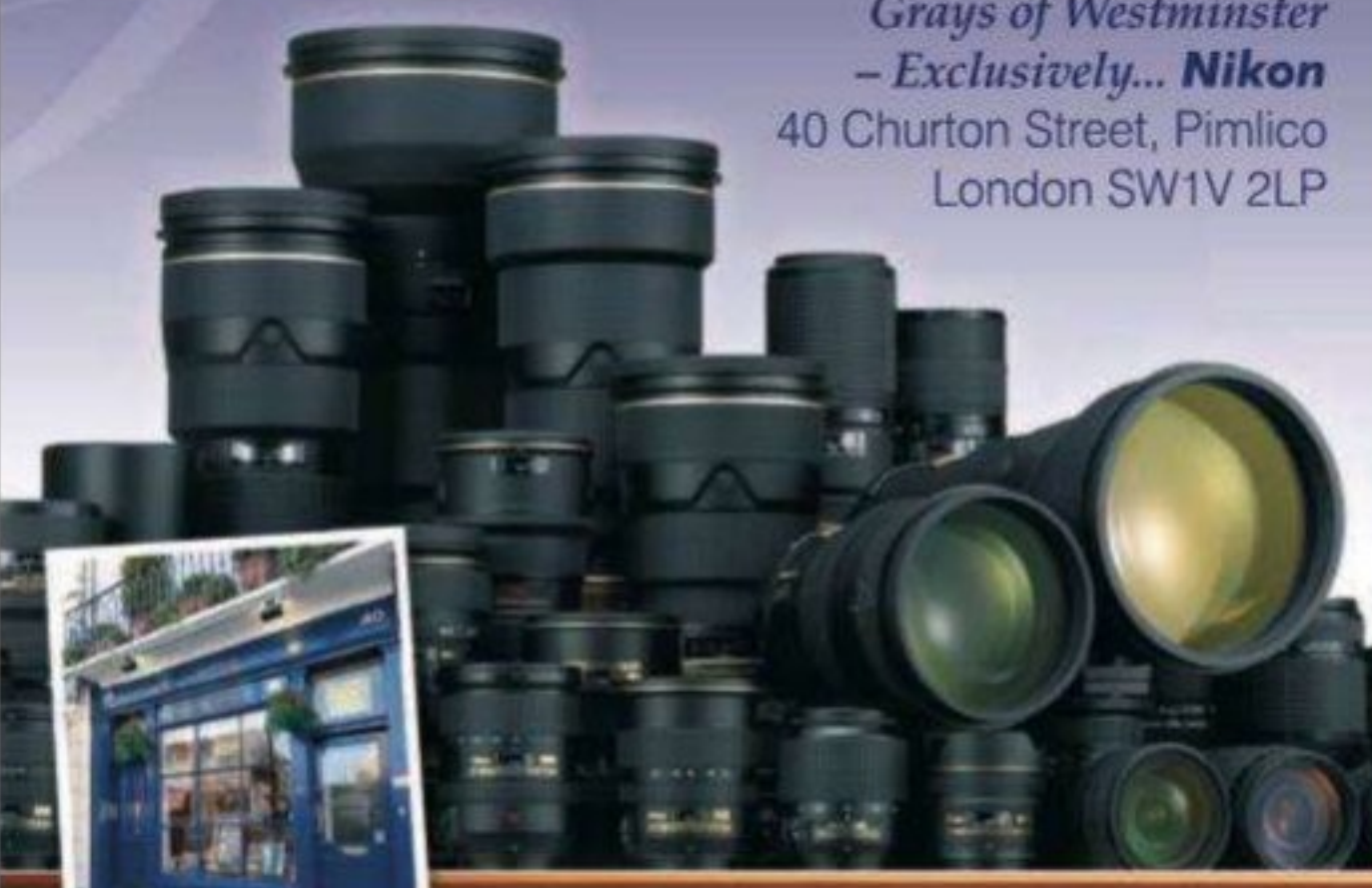
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Fuji		Sigma Talking about Optics & Advancement Towards Digital with Ray Fichett
Panasonic	ASTRO	3pm - 4pm
Sony	Skywatcher	Colour Management & Profiles with John Herlinger and Margaret Salisbury
Olympus	North Wales	4.15pm - 5pm
Fotospeed	Astronomy	Astro Photography with North Wales Astronomy
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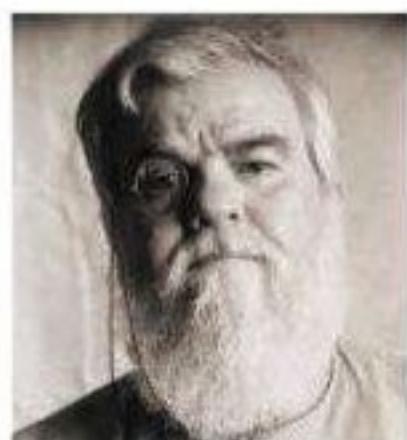
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ROGER HICKS

If it weren't for progress, we'd still be living in caves. But how does 'progress' actually work?

LET'S take a very photographic example: Nikon's D800. It's clearly quite a camera. It's entirely possible that I shall buy one. But it's not going to be an 'upgrade'. It's going to be a replacement for an old camera I no longer fully trust. My 10-year-old DSLR is now worryingly fussy about memory cards so I get all kinds of error messages. If I pull the card out and re-insert it, sometimes several times, it has always gone back to working so far. But that's only 'so far'. If I'm relying on it for an article, with something I can't easily reshoot (such as removing and replacing a Land Rover cylinder head), I need a camera I can trust. A DSLR is a better tool for shooting such step-by-steps and product shots than my Leica, so I need a DSLR.

Although there's a very great choice of DSLRs available, mine will be a Nikon simply because I've been using Nikons since about 1974 and I have a lot of lenses and accessories in Nikon fit. This is basically historical accident: I could as easily have ended up with Canon. Comparing the two today, I still think I prefer Nikon, not least because of the continuity of the lens mount, but this could simply be the mixture of rationalisation and wishful thinking that most of us indulge in from time to time.

All right, it's going to be a Nikon. But which Nikon? I want something decent, but I don't need a bulletproof, weather-sealed press camera, and if I don't need such a camera, I don't need to spend the money. 'Prosumer' looks like a reasonable and affordable compromise, hence a D800.

Do I need 36.3 million pixels? Not really. Half that would be plenty for any use to which I am likely to put the camera. In fact, 6 million pixels would just about suffice. But they don't make 6-million-pixel DSLRs any more. This is a variety of 'progress'. It's just a variety that doesn't particularly interest me in this context. Why do they make cameras with more than 30 million pixels? Because they can; because there are some people who actually need that many million pixels; and because, to be cynical, there are many people who are so dazzled by 'progress' that they will rush out and 'upgrade' their cameras as soon as they have read the latest spec

sheet with the highest numbers, whether they are millions of pixels or ISO speeds.

When a new camera comes out, after all, it has to compete with every other camera on the market. One obvious way to do this is to offer better features or, failing that, at least to offer more features. In other words, progress (or at least novelty) comes from the marketplace, and not necessarily from what photographers actually want.

This is because there is often an enormous

difference between this inevitable result of competition between manufacturers and the way that people buy things. If something is (or is perceived to be) hopelessly outdated and not as good as other current offerings, it won't sell, even though it might still do all that a particular buyer might want. This

means that when someone comes to buy their first camera, or wants to replace one that is worn out, they pretty much have to buy a camera that shows signs of 'progress'. With well-made mechanical cameras, which could be repaired halfway to forever, another option was to buy second-hand, but even well-made digital cameras are likely to become irreparable after a few years, so second-hand isn't an attractive option.

There are, therefore, two kinds of people who buy the 'latest and greatest' when it comes to cameras. The first kind runs on a treadmill and buys on specification, 'upgrading' every time they can get more pixels or ISO speeds, without really stopping to think whether the 'upgrade' will (or even could) improve their pictures. Because they don't stop to think, their pictures rarely improve.

The second kind buys cameras that will give them the pictures they want. They often have an eye on durability, and try to buy a camera that will do anything they are likely to want to do, without 'upgrades', until it breaks or wears out. The only time they will buy a new camera alongside an existing, functioning model is to gain clear, genuine advantages over what they already have, or if it does something different: large format, for example, or full frame instead of crop.

Which kind of buyer are you? **AP**

'In fact, 6 million pixels would just about suffice. But they don't make 6-million-pixel DSLRs any more. This is a variety of "progress"'

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Subscriptions

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Telephone +44 (0) 844 848 0848.

One year (51 issues) UK £140.45; Europe/Eire £162.50;

USA £198.45; Rest of World £236.90.

Test Reports

Contact OTC for copies of camera test reports published in AP.

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Advertising

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU. **Telephone** 0203 148 2516

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Repro Camden Town Typesetters Ltd **Telephone** 0208 523 6700

Printed in the UK by Wyndeham Group

Distributed by Marketforce, Blue Fin Building, 110 Southwark Street, London SE1 0SU. **Telephone** 0203 148 3333

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